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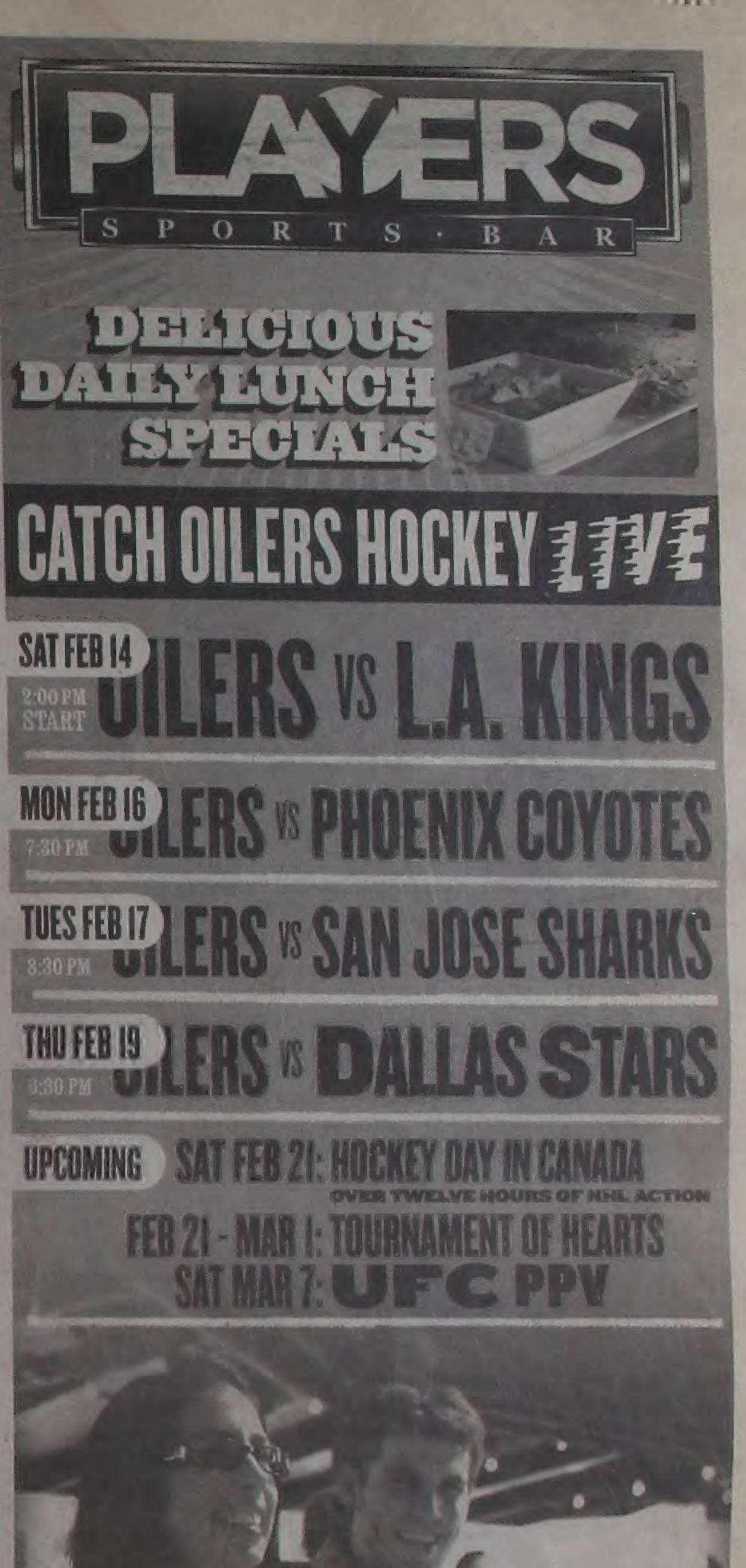
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Terry Cox

1962 - 2009



Tithout Terry Cox there would not be a See Magazine or a Vue Weekly. While there were many individuals who contributed mightily to the early efforts to bring an independent news and entertainment paper to this city, Terry was there, in the trenches, from the very beginning. He stuck with it when all appeared to be hopeless. Week in and week out he pulled it together with deadlines that constantly ran from the eleventh hour to the last minute. He understood where the paper needed to go and his talents as a musician, graphic artist and a writer were enormous. In the end, in a shocking twist, he was caught by a superbug in a Burnaby hospital. Terry made many friends along the way and I was blessed to be among them. -RON GARTH

Issue No 695 / Feb 12 - Feb 18, 2009 / Available at over 1400 locations

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PRINTING THE EDMONTON SUN

DISTRIBUTION Clark Distribution, Barrett DeLaBarre, Alan Ching, Raul Gurdian, Dale Steink, Bob Riley, Wally Yanish

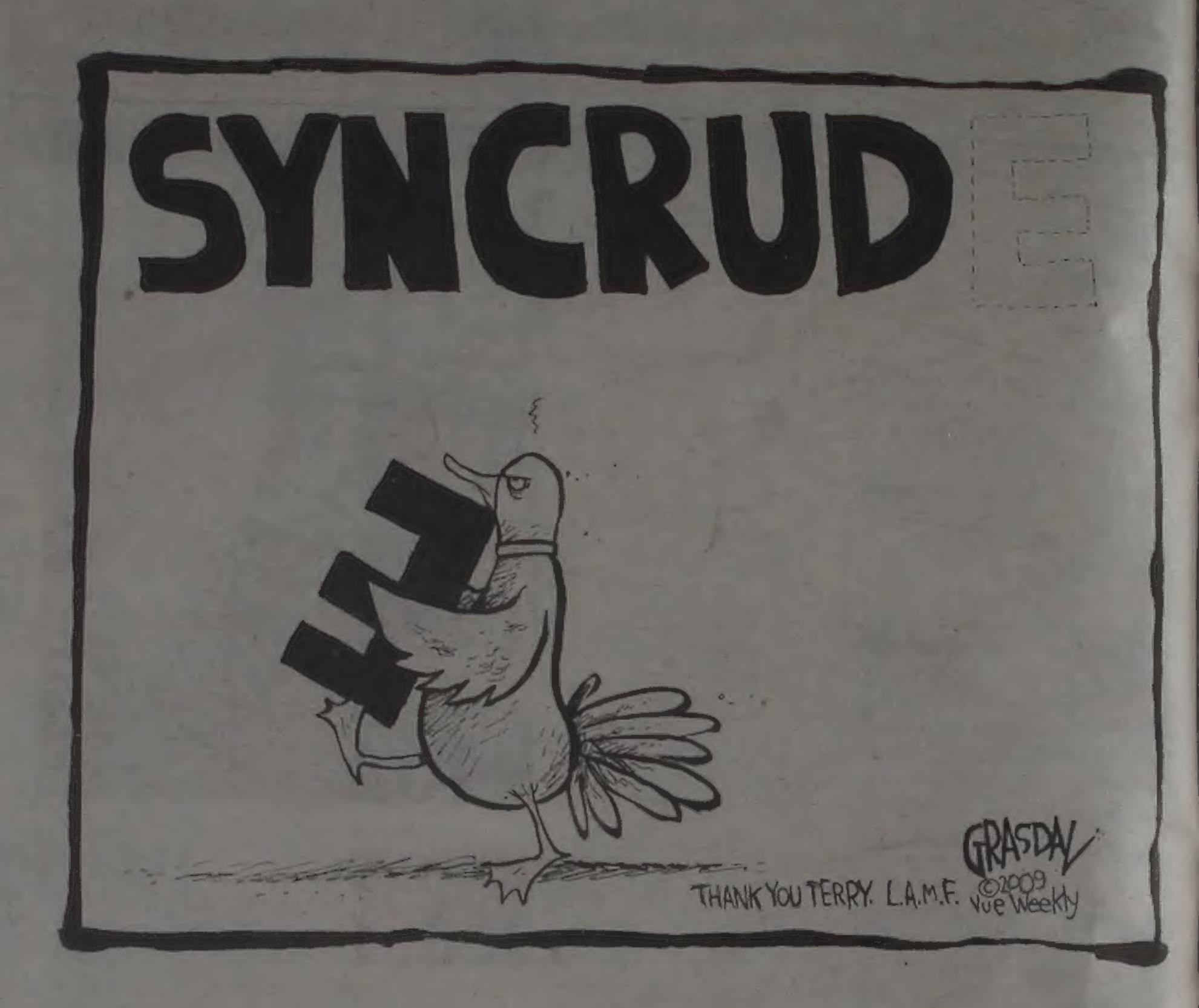
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KUDOS FOR WALDRON-BLAIN

Kudos to Vue for snagging Adam Waldron-Blain. It's not easy to find writers on a shoestring with both insider awareness and the ability to write outside their turf. I don't look to Vue to "tell it like it is," but when I read a review, I want more than a preview-I want some intelligent, considered opinions. Waldron-Blain is smart, classy and he has the guts to slam shows he thinks need bringing down a notch, and end an art review with the word "beautiful."

MARCUS MILLER ASSISTANT CURATOR & OUTREACH PROJECTS MANAGER, ART GALLERY OF ALBERTA

THANKS FOR GOING DEEP

It's gratifying to see that at least some journalists do their "deep background" before writing an article ("Vaccine debate not over," Jan 29 - Feb 4, 2009). Ms Howard was quick to point out that "the debate is not over" regarding the safety and efficacy issues surrounding the HPV vaccines. The financial press would agree.

At odds with your family doctor's view of consensus reality is the massive groundswell against HPV vaccines,

and Merck for one is struggling with a failing marketing effort. There is a definite feeling within the financial community that Gardasil will not create the earnings for Merck that it had hoped because of its corporate history and the fact that Gardasil is an unproven vaccine. Investors and traders are well aware that the public is much better informed regarding health issues than in the past.

Thanks to well-documented bungling by Merck and others (Vioxx, Rofecoxib, etc) there are few-with the exception of some naïve doctors-who are confident in any research conducted by drug companies. Deaths, paralyses, facial and genital warts, sudden collapse (all from the vaccine) are just some of the over 10 000 adverse reactions registered to date.

By their own admission, the data will not be ready for review until at least September of this year.

Our children are, by definition, lab rats. It takes guts to do what Big Pharma is doing, and in plain view of the government, but for doctors to advise turning our beautiful children over to drug companies for experimentation is tantamount to criminality.

RICK FONTANA GARDASIL ACTIVISM IN CANADA

TAR SANDS NOT 'REASONABLE'

Unfortunately, Bryan Birtles ("Government right?," Feb 5 - Feb 11, 2009) falls into the same trap that the tar sands industry and its government supporters fell into years ago-finding a way to justify increases in pollution as somehow "reasonable."

The new tailings directive from the Alberta Government may mean that any one operator may reduce the most persistent type of tailings, but in the context of expansion plans by many others, you still get an overall increase in pollution.

If you are living downstream from the tar sands and are concerned about the fact that all these ponds leak toxic water into the groundwater, it's entirely reasonable to want the situation to get better, rather than to have it get worse somewhat more slowly.

Whether the issue is toxic tailings, greenhouse gasses or landscape destruction, the tar sands industry must be told to reduce its overall impacts, or not to expand. Only then will we see a real clean up.

MATT PRICE ENVIRONMENTAL DEFENCE

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB TSJ 117), by fax (780.426.2889) or by email (letters@vueweekly.com) Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

Going grassroots to raise some green

Earth's General Store looks to the community to fund expansion

SCOTT HARRIS / scott@vueweekly.com

fter nearly two decades in an increasingly cramped, sec-Lond-floor location on Whyte Avenue, local eco-institution Earth's General Store is looking to expand, and owner Michael Kalmanovitch is turning to the store's customers to help finance the move.

It's a novel approach that seems perfectly suited to the store, which started selling ecologically friendly products in 1991—long before "going green" was fashionable—and has over the years evolved into a major hub and information centre for the city's environmental, peace and activist community.

"Necessity is the mother of invention," Kalmanovitch laughs, explaining that he's not only looking to move to a larger space to allow him to expand the number of products he can offer, he also wants to extend into offering groceries, with a real focus on locally grown, organic options.

"I'd like to go back to my original dream of having food as a component of the store, because food is one of the major ways that people can positively or negatively affect the environment and the planet's ecological health," he says. "But I thought, 'If I'm going to do this next phase of Earth's General Store and expand like this, I'll need some money.' I'm not feeling very good with borrowing money from the banks, so when I started thinking about what I would do for financing, this idea basically popped into my head: let's ask customers, citizens of Edmonton to see whether they'd be interested in having Earth's General Store evolve. So I put together this idea."

What Kalmanovitch came up with was to ask the store's supporters for loans, which he would pay back over time through a 15 per cent discount on future purchases at the store. As a way of thanking people willing to invest, Kalmanovitch also decided to offer a five per cent "gift of appreciation" to the loan amount.

For example, a \$1000 loan made by an individual would become a \$1050 in-store credit. The more the individual purchases, the faster the

loan is repaid.

"They're basically pre-purchasing a portion of their future purchases," Kalmanovitch says. "So we're paying back your loan over a nice long period—which we really appreciate—and you're getting your money repaid."

Kalmanovitch says that while the response to the appeal he sent out through his weekly electronic newsletter was slow to begin with, the store's supporters have begun to respond in recent days. He's already received pledges of



over \$39 000, the largest single commitment being \$5000, and almost 30 people have either pledged specific dollar amounts or said they plan to invest in the expansion but haven't decided on how much they can afford.

Kalmanovitch says he's hoping to raise at least \$150 000 through a combination of his customers and more traditional bank financing, and he has already secured a \$50 000 bank loan and is actively pursuing other financing.

PATTI HARTNAGEL, a local peace activist and long-time customer of Earth's General Store, was one of the first people to respond to Kalmanovitch's call for support. While she admits to some trepidation given the current economic malaise, she says her decision to back the venture an easy one.

"I can't imagine what this city would be like not having his store functioning, having him there and all of the people who work there," Hartnagel says. "It's an incredible resource that we have here in the city and it's obviously been in cramped quarters and constricted in there, and besides the need for extra space I think it would open up a lot of potential to add additional services and products, and I think that's a very positive thing.

"I also have tremendous respect for Michael and what he contributes to this community," she continues. "Not just in terms of the store, but his own personal energy and the fact that he himself is just an extraordinary resource person in our community. Between the two things I felt it was really important to back him on this."

Hartnagel adds that despite the gloom dominating the retail sector, the current economic situation makes the store more important than ever.

"More and more people are realizing that we can't continue to go on living the way we have been, in such a wasteful manner," she explains. "So I think that more and more people will be looking to a place like Earth's General Store. I think people will have to take a look at their priorities, and maybe doing the right thing and paying that little bit extra will become a priority rather than spending piles of money on a bunch of junk from China. One of the most important mantras that we hear today is supporting local businesses and getting out of the cheapest-price-at-ail-costs mentality and looking for the quality and looking to support what's important in our community."

Kalmanovitch says that he hasn't finalized the new location, but is looking at properties on the southside that will allow for a major expansion. He also has plans to partner with local groups to power the store in part with renewable energy and to establish a community space to offer workshops and classes to "re-skill" people to help them to live more environmentally friendly lifestyles. Kalmanovitch hopes to launch the new store by mid-March. V.

For more information contact Michael Kalmanovitch at 780.439.8725 or egs@interbaun.com.

SRAIMANDIP

STUDY FINDS ELEVATED CANCER RATES IN FORT CHIPEWYAN

A new study into cancer rates in the remote northern community of Fort Chipewyan has revealed higher-thanexpected rates of cancer among its 900 mostly Aboriginal residents.

The study, released February 6 by Dr Tony Fields of Alberta Health Services, found 51 cancers in 47 people between 1995 and 2006 in the community located 300 km north of Fort McMurray and downstream from major tar sands developments. Researchers expected to find just 39 cases, meaning cancer rates were 30 per cent higher than anticipated.

The study discovered higher rates in three specific types of cancers, including eight cases of blood and lymphatic cancers, seven of which have appeared in the last six years, two cases of soft-tissue cancers and three cases of biliary tract cancers, two of which were cholangiocarcinoma, a rare form of liver cancer which Dr John O'Connor, a family physician who practiced in Fort Chipewyan, first raised concerns about in 2003.

Despite the findings, Fields reassured the community that the numbers were not "causes for any alarm."

"These could be due to chance. They could be due to increased detection of cancers. They could be due to increased risk in the community," including lifestyle, occupation or the environment, he said. "Our investigation really can't go any further in distinguishing these."

Fields did recommend further study to determine if environmental factors were a contributing factor to the increased rates.

"Can we rule out that the environment is involved? No we can't."

"It seems Fort Chip has been vindicated in their concerns about their community for decades," Dr O'Connor, who first called attention to cancer in the community, told Fort McMurray Today in response to the study.

The leadership of the Athabasca Chipewyan First Nation, Mikisew Cree First Nation and the Métis Local Association in November rejected the report before seeing it, calling it flawed and incomplete because investigators had failed to adequately involve the community or local health professionals.

SYNCRUDE CHARGED IN DUCK DEATHS

Tar sands giant Syncrude Canada faces both provincial and federal charges stemming from the April 28, 2008 incident in which 500 ducks died after landing on one of the massive toxic tailings ponds at the company's Aurora North minesite.

Alberta Environment Minister Rob Renner announced February 9 that the company would be charged under section 155 of the Alberta Environmental Protection and Enhancement Act for failing to have appropriate deterrents in place to prevent the birds from landing on the water. The charge carries a maximum fine of \$500 000.

In a separate announcement on the

same day, Environment Canada said it would charge Syncrude under section 5.1(1) of the Migratory Birds Convention Act for "allegedly depositing or permitting the deposit of a substance harmful to migratory birds in waters or an area frequented by birds." The federal charge carries a maximum penalty of \$300 000 and six months in jail for executives.

Environmental groups welcomed the development but criticized the time it took to lay charges, which came after more than nine months of investigation. Justice Minister Alison Redford defended the length of the investigation, saying, "We want to make sure that before we lay charges that there is a reasonable likelihood of conviction and that the the prosecution is in the public interest."

Alberta NDP environment critic Rachel Notley called the \$500 000 maximum penalty a "slap on the wrist" and said fines need to be increased 100-fold if they are to act as an effective deterrent.

Federal Environment Minister Jim Prentice also indicated current penalties may be too low to act as a deterrent, saying, "Penalties for companies of this size would range in the multimillion dollars, and we will be proceeding with those legislative amendments in future."

Organizations including the environmental law group Ecojustice, which on January 7 launched a private prosecution against Syncrude on behalf of Alberta resident Jeh Custer, claimed credit for forcing government to act.

"We believe that that federal and provincial governments should be proactive in enforcing their own environmental regulations and individuals should not have to spur them on," said Custer. "The maximum penalty, in this case, is essential to show that governments are serious about environmental infractions and that oil companies are not above the law."

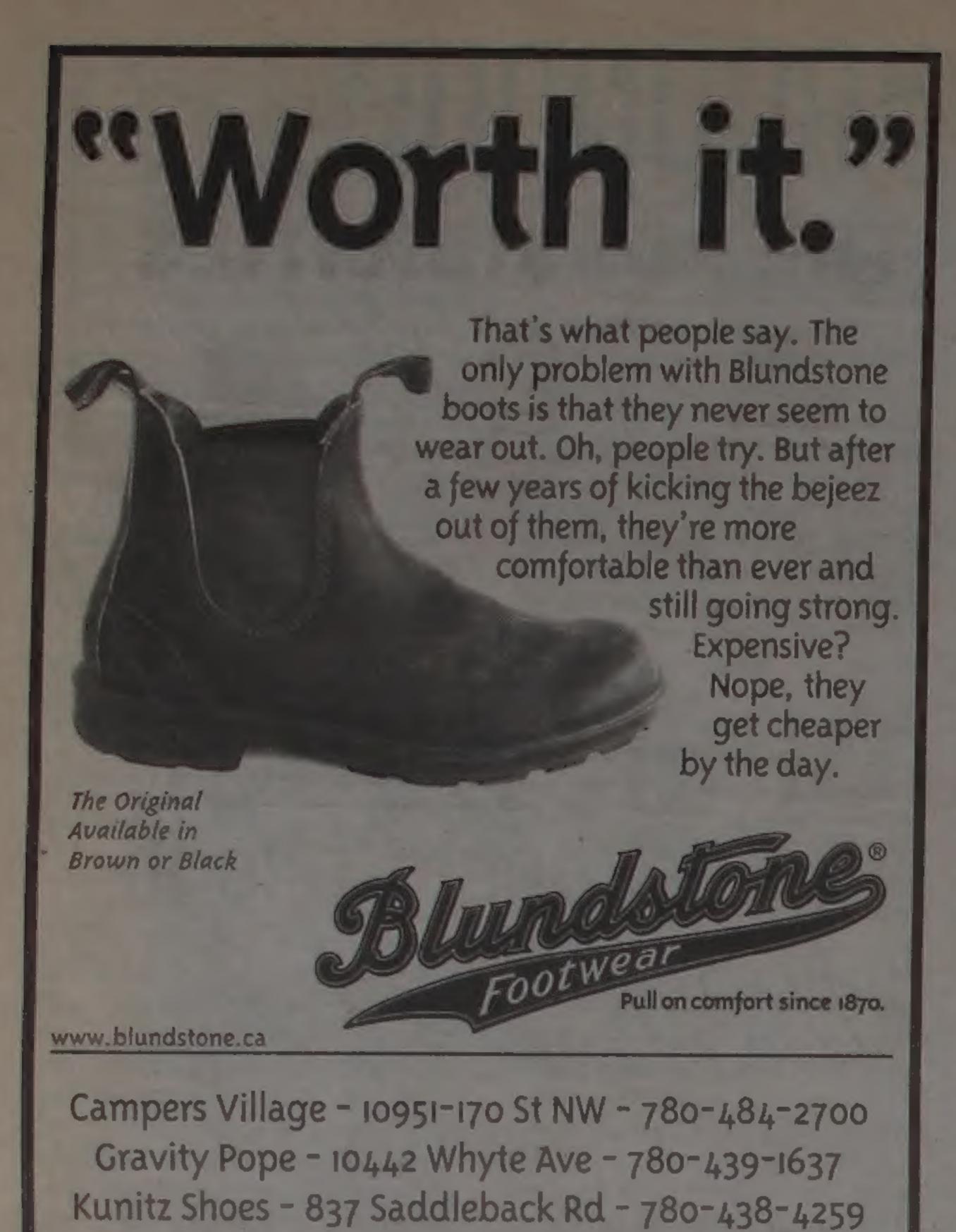
Syncrude, which said it needs time to review the charges, is scheduled to appear in a Fort McMurray provincial court on March 25.

LEGISLATURE OPENS

The February 10 speech from the throne promised to "help Albertans through tough times" of the current economic downturn. Continuing the tradition of being short on specifics, pledges in the throne speech included "a comprehensive plan that will responsibly manage the economic, environmental, social and infrastructure impacts and opportunities of oil sands development" and reiterated the pledge to commit \$2 billion to developing carbon capture and storage technology. The government is expected to put forward some 50 bills in the coming session.

NDP Leader Brian Mason says his party's priorities in the coming session are on jobs, health care and the environment. The Alberta Liberals under new leader David Swann have challenged Premier Stelmach to develop a "green economy" to deal with job losses and the global recession.

-SEOTT HARRIS / scott@vueweekly.com





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"Power from the people

Micro-generation regulation a good step, but more needed to green Alberta's electricity

SCOTT HARRIS / scott@vuewaekly.com

reen power proponents say a new provincial regulation which encourages the production of small-scale renewable electricity is a step in the right direction, but much more needs to be done to reduce the province's overwhelming dependence on electricity generated from coal.

The province's new micro-generation regulation, which was introduced last February and went fully into effect on January 1, 2009, makes it easier for homes, farms and businesses to feed excess electricity generated from green sources such as solar, wind or small-scale hydro into the province's electricity grid and get paid for the energy they produce.

Under the regulation, small-scale producers-defined as any system with a capacity of less than one megawatt-who are generating renewable or alternative electricity to meet their own on-site needs can apply to supply any excess electricity they generate to the grid.

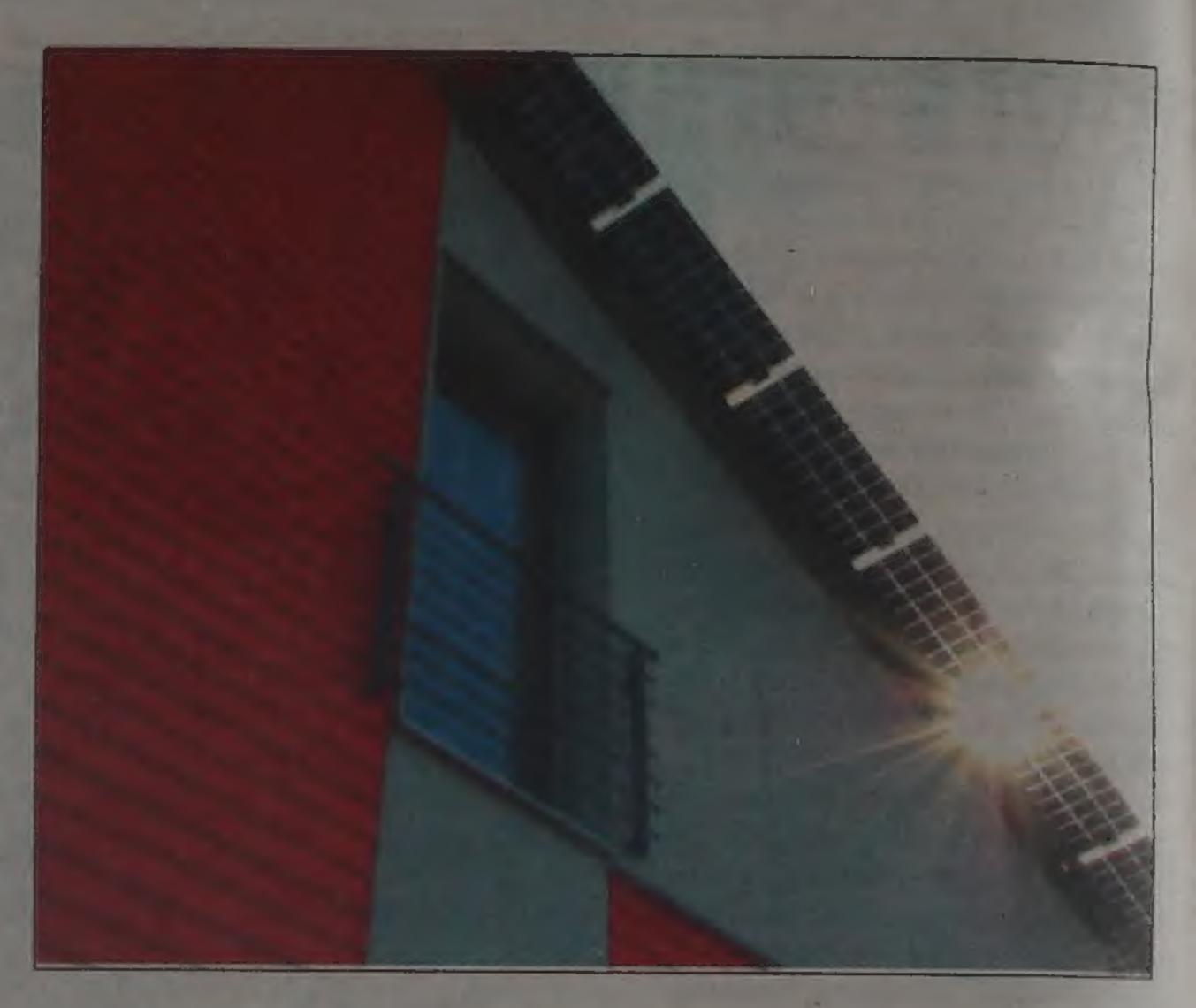
Once approved, the distributor installs a meter, and under a system called "net billing" tracks how much electricity is being sent to the grid and how much is being consumed. The micro-generator is paid the same market rate for the electricity they provide to the grid as they are charged for the energy they consume, and is sent either a bill for the difference or a credit which can be applied to a future billing period.

Tim Weis, the director of renewable energy and efficiency policy with the Pembina Institute, says the regulation is a welcome, but limited, improvement.

"My standard approach to net billing is that it's a positive baby step in the right direction but it's not really going to change the game until there's much more serious commitments in place," Weis explains. "Most of the small-scale technology is still much more expensive than anything you can get from the grid, so even if you're allowedessentially what this legislation does is allow you to get on the grid-it doesn't really change the economics."

Gordon Howell, a solar power system specialist with Howell-Mayhew Engineering, who has a 2.3 kilowatt solar photovoltaic system on his own house which feeds into the grid, says he welcomes the regulation, which will greatly streamline the process and eliminate fees that in the past have discouraged small producers like him from supplying the grid with electricity generated from renewable sources.

"Up to this point I have [had] to pay \$268 per year to join the electricity market so that I could get paid for my excess electricity to the grid," he explains. "I export \$160 [of energy] and they pay me in the order \$100 for that \$160 worth of electricity. So in other



words, I spend \$268 to belong to the electricity market and they pay me \$100 a year.

"With the new micro-generation regulations I won't have to join the electricity market at all," he continues, adding that other fees, such as meterreading costs, have also been eliminated under the new regulation. "I will actually sell my electricity to the energy retailer and the price that I will get paid for my energy will be the same as the price that I pay them for their energy."

Howell stresses that it's not exactly a dollar-for-dollar deal because microgenerators are only paid the retail rate for energy, which doesn't include the fixed or time-based charges that appear on a household's electricity bill. That means that based on last year's prices he's getting paid about 9.5 cents per kilowatt hour, but paying about 11 cents for what he consumes when all the costs are factored in.

WHILE THE REGULATION does make things easier for innovators like him, Howell concedes that it's not going to have a major impact on the provincial electricity mix.

"Yes, it will change it, but realistically it's not going to change it a huge amount," he says.

The bigger problem, Howell argues, is that traditional means of power generation such as coal are still not being priced to accurately reflect the impact they have on human health and the environment, meaning green options like solar are still much more expensive in comparison.

"A solar power system, if you use your own money which means a zero interest rate, if you amortize it over 25 years the cost of the electricity at this point is still in the order of 30 cents a kilowatt hour, so 9.5 cents to 30 cents just doesn't cut it."

Howell argues that if the full cost accounting of burning fossil fuels was in place, the electricity market would be a much more even playing field.

"If the market knows best, then I think we need to do studies to show the damage to the environment caused by fossil fuels and then to make those fossil fuel generators pay for the damage they cause to the environment, and that includes our health-care system. So the price of natural gas and electricity will need to at least double, possibly even triple in order to pay for the damage it's causing to the environment," he says. "With that doubling or tripling, then I think solar becomes cost effective on its own."

WHILE THAT'S unlikely to happen anytime soon, Howell says there are other programs which the government could put in place alongside encouraging micro-generation to significantly change the electricity mix in the province.

One option is what's called a "renewable portfolio standard," which has been popular in the US, where a government mandates that a certain percentage of the energy a producer generates must come from renewable sources, creating a market for green energy.

Another approach that has been tried is a "system buy-down charge," where governments directly or indirectly pay for a certain portion of the installation of green technology, such as a solar-power system, to make them more cost-effective.

The strategy that has been getting the most attention in Europe, and one which Howell says is likely the best option if it is implemented properly, is a

CONTINUES ON PAGE 8

We've got our tar sands moratorium. Now what?

RICARDO ACUNA / salberta.ca/parkland

OK, it's not an official moratorium, but for all intents and purposes it's the same thing. After years of pressure from environmental groups, First Nations communities, public interest organizations and virtually everyone else with an eye to the long-term well-being of Alberta, players in Alberta's tar sands have shelved the massive expansion plans they have been pushing.

price of oil that forced the hands of these companies, and I also understand that they have only delayed their expansion plans rather than cancel them. But in the end, the result is the same—for the time being, tar sands projects have essentially stopped expanding.

Ed Stelmach's response to moratorium calls immediately after he became premier was that he would not "touch the brake" or attempt to control the pace of growth in the tar sands. Although he recognized that there were serious and valid concerns with the pace of growth in the province, he expressed full confidence that the market would moderate itself without the need for government intervention.

Well, that appears to be exactly what has happened—the market has forced the oil industry to stop expanding in the tar sands.

Many might be inclined to take this opportunity to wag their fingers at groups like the Parkland Institute in an "I told you so" fashion, but that would be misplaced. It was never the assertion of the Parkland Institute that the market would not eventually moderate itself, but rather that if a moratorium was imposed by government it could be accompanied by a concerted strategic plan to mitigate the ill effects.

Instead, the government let the market take the lead and we must all now face the consequences. In December 16 000 Albertans lost their jobs, and more than 25 000 jobs in total have been lost in the province since November. These are people with mortgages, car loans and credit card bills who no longer have an income.

A government-mandated moratorium two years ago would have formed part of a plan to transition away from dirty

fuels and toward renewables, and as such would have included training and transition programs for workers affected by the move.

A market-mandated moratorium, however, includes no such plan or transition provisions because, ultimately, the fate of workers and the environment is of no consequence to the market.

The question, of course, is what the government will do now that Ed Stelmach's assertion that the market will moderate itself has come to pass. Will the government finally set a cap on tar sands production at today's levels and implement a plan to begin ramping down production over the next few years for the sake of the environment and First Nations communities? Will they take advantage of this opportunity to begin engaging some of the province's now idle resources in the construction and development of a world-class renewable energy sector? Will laid-off workers be given the retraining and opportunities to move into that new sector?

Sadly, no. Early indications are that the province will react to the current breathing space created by low oil prices by doing everything in their power to stimulate a return to out-of-control growth in the tar sands.

A NEW COMMITTEE has been struck by the government to study the "competitiveness" of Alberta in attracting oil and gas investment. Their mandate is to study tax structures, royalties, regulations and application processes, and report back to the energy minister in September with a series of recommendations. Not surprisingly, this committee is made up exclusively of government energy bureaucrats and industry reps. Mel Knight dismissed having citizen and NGO representation on the committee because industry knows best what it would take for them to begin investing again, and citizens and NGOs would just complicate the process.

This is clearly not a study, but rather a negotiation between government and industry about how much lower royalties, taxes and environmental regulations need to be if industry is to put an end to this

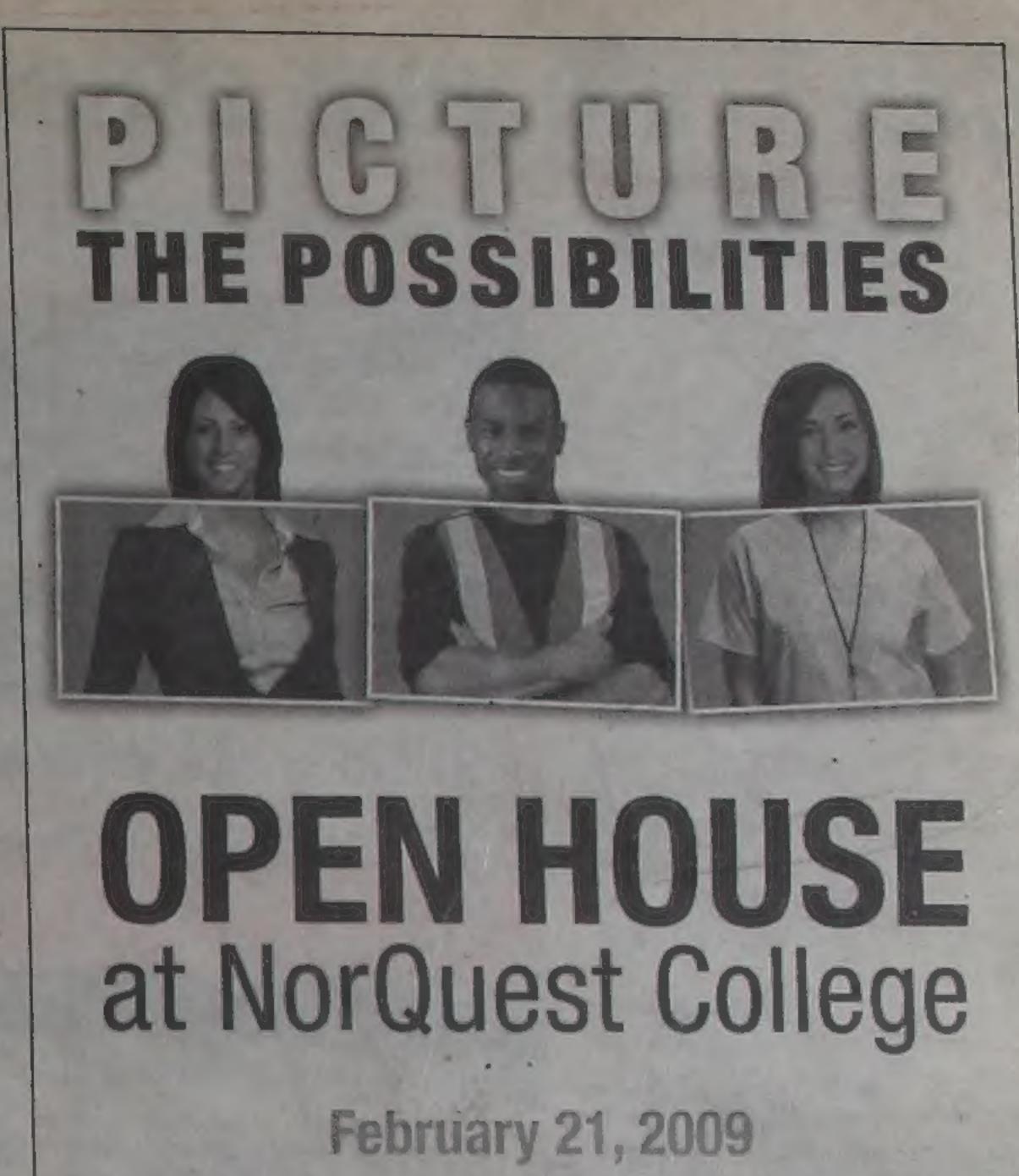
virtual moratorium. Never mind the reality that despite the new royalty regime tar sands operations are paying exactly the same royalties today as they have been since 1997, and that Alberta has the lowest corporate taxes in North America—this committee will almost certainly bring back recommendations to lower both.

At the same time, Premier Stelmach has asserted that his government will deal with the economic downtum by providing incentives to Alberta's oil and gas companies to increase activity. That's right, the way we're going to support Alberta's 25 000 newly unemployed workers is by giving more of their tax dollars to the companies that laid them off—the companies who've been making record profits up until now while Albertans' wages have remained at essentially the same level they were at in 1980.

Interestingly, according to analysts at Merrill Lynch, one of the reasons that the price of oil is not rebounding is that Canada is flooding the US Midwest with tarsands oil, creating "a major supply glut" at the Cushing, Oklahoma oil depot. That glut is contributing to the excess of supply over demand in the US, which is reinforcing the depressed commodity prices. In other words, cutting back on tar sands production would actually also make a positive contribution to the price of oil internationally and, by extension, to the fate of the Alberta economy over the next year.

There are rumblings today among some environmental groups and First Nations communities that they will begin a major push to force government to take advantage of the current situation to cap production and lay out a plan to begin moving toward the eventual shut down of the tar sands. Where we stand today, and with an eye to the long-term sustainability of our environment, the human rights of First Nations, the well-being of workers, and the short-term and long-term health of the economy, what other option is there?

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.



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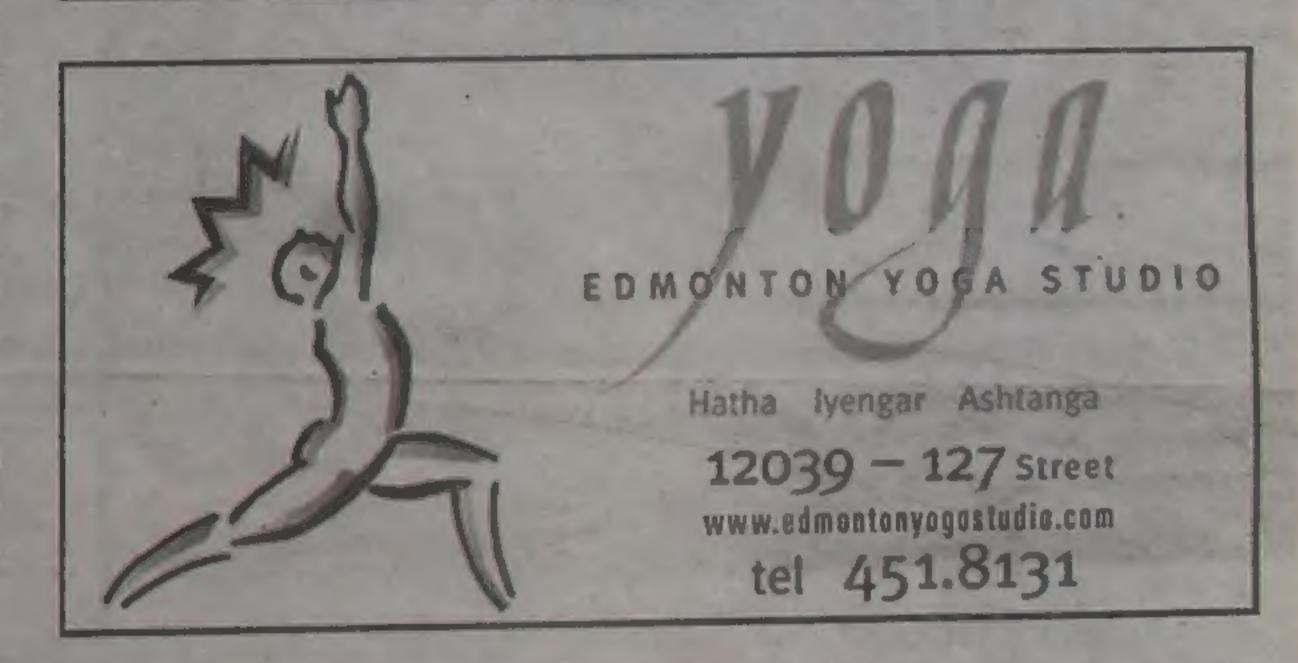
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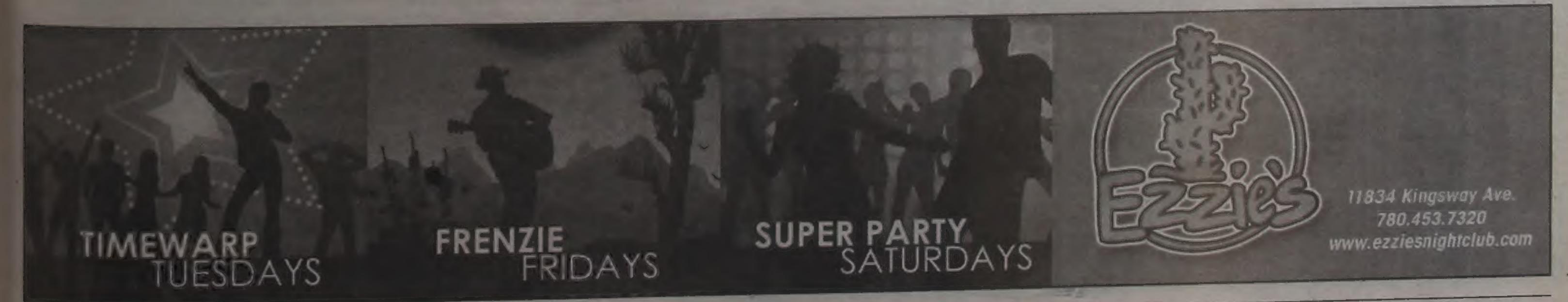
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Can I ride your atheist bus?

DYER STRAIGHT

If the objective was to undermine people's belief in God, then turning the atheist buses loose in Britain was largely a waste of time, because most British people don't believe in God anyway.

The atheist buses are all over London and some other big British cities by now, with a large ad running down the sides saying: "There is probably no God. Now stop worrying and enjoy your life." But you have to ask: if the sponsors of the ad, the British Humanist Society, felt strongly enough about it to spend £35,000 (\$50,000) to put the signs on all those buses, why did they only say "probably no God"?

It's not their fault. Tim Bleakley, managing director for sales and marketing at CBS Outdoor in London, which handles advertising for the bus system, explained that advertisements saying flatly that there is no God "would have been misleading" for religious people. "So as not to fall foul of the code, you have to acknowledge that there is a gray area."

When the complaints rolled in anyway, alleging that the ad was offensive to Christians and that the "no God" claim could not be substantiated, the Advertising Standards Authority ruled that the ads were "an expression of the advertiser's opinion and that the claims in it were not



capable of objective substantiation." For a non-theological organization, the ASA is pretty sharp.

Never mind all that. The real question is: what did the British Humanist Society think it would achieve with its ad campaign? It's not as though non-believers in Britain were an oppressed minority. In fact, they're not a minority at all. They are the majority, although you have to read the statistics carefully to realize that.

According to the 2001 census, only 7

million people in Britain said they had no religion, while 37 million said they were Christian. 1.5 million were Muslim, half a million were Hindu, 390 000 were Jedi Knights (there was a conspiracy among younger Britons to mock the process by claiming allegiance to the religion of *Star Wars*), 329 000 were Sikhs, and 260 000 were Jewish.

Those numbers suggest that Britain is an overwhelmingly Christian country, with under 20 per cent of the population non-

believers. Yet three-quarters of the people in Britain do not go to church even once a year. On an average Sunday only six per cent of the population is in church, and that figure has been dropping at two per cent per decade since the 1970s. Something doesn't add up here.

When the International Social Survey Program conducted a more in-depth study of religious belief almost 20 years ago (1991 and 1993), it asked people if they agreed or disagreed with the statement "I know God exists and I have no doubts about it." In Britain, only 23.8 per cent of people said they agreed.

That's a normal number for Europe. In that ISSP poll, most European countries only registered between 20 and 30 per cent for confident belief in God, although Italy struggled up to 51 per cent, Ireland reached 58 per cent, and Poland got the prize with 66 per cent believers.

WHAT IS HAPPENING is that people in Britain and many other countries are answering the census question about religion in terms of their cultural heritage (which is, in most cases, Christian), not of their actual beliefs. It all depends on how you phrase the question, but the official figures are misleading. Actual levels of religious belief in Europe are very low.

Moreover, the collapse in belief is continuing, with the youngest least likely to identify with a religion. A MORI poll commissioned by the British Library in 2007 found that nearly half of teenagers in Britain were atheists.

This fier in heaten

This fits in better with what you actually observe from day to day in most European countries. People are no less moral than they ever were, but religion is simply

absent in daily life in Europe, at least compared to the United States, where it seems omnipresent. Yet here's a strange thing: the very first place those bus ads came out was the United States.

The idea started in Britain, but the American Humanists moved faster. Their ads appeared on buses in Washington, DC, in November, saying "Why believe in a god? Just be good for goodness' sake"—and there was little public outcry. Maybe the United States is not that different after all.

The United States, we are constantly told, has a level of religious belief almost as high as Iran's, and every Gallup poll since 1944 has reported that at least 94 per cent of Americans "believe in God or a universal spirit." But look at that question. If you had any lingering guilt at all about having abandoned your ancestral religion, you'd say yes to that, wouldn't you?

When the ISSP asked its much more rigorous question, only 66 per cent of Americans agreed with the statement "I know God exists and I have no doubts about it." That was almost 20 years ago, and it's very likely that the level of belief has fallen since.

The United States is not the same as Europe, but it is not invulnerable to the same trends. Which may be why President Obama, while rhyming off the roll-call of America's religions in the time-honoured fashion in his election-night acceptance speech, for the first time added "and non-believers." v

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

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ENERGY

CONTINUED FROM PAGE 6

system of "feed-in tariffs" (FiT). With a FiT, governments pay a premium price—often significantly higher than market rates—for energy produced by renewable or alternative sources, providing a guaranteed higher rate of return.

The Pembina Institute's Tim Weis says FiTs have had remarkable success where they have been tried.

"The countries that have done it have seen huge, rapid development of technologies-you see growth rates of about 30 per cent a year," Weis says. "And the countries that have really gone ahead with it hard are Germany, Spain and Denmark, and all three of those countries have also developed really strong manufacturing bases because there's been so much steady demand for renewable energy that they've all become leaders in exporting the technology as well. So it's kind of a win-win situation where you have not only really increased amounts of renewables on the grid, cleaning up your grid, but also developing a new industry."

Weis says that unlike incentives for micro-generation, FiTs are typically set up to encourage both large and small producers to go green.

"With the [new micro-generation] system you're going to get so few people that actually do it—it'll be some, for sure, but it's not going to be a huge impact. And because it's net

billing it means that most of the load is going to be consumed on-site, with very little going on to the grid," he says. "Whereas with a feed-in tariff it's opened up, whether it's biogas or biomass or small hydro or wind, you can get these larger systems on the grid and then you're talking more utility-scale stuff. So you're talking about not only different scales of technology, but different scales of pick-up."

The extra amount offered for alternative energy is spread out across all users, which does mean in increase in utility bills, but Weis says that in Germany, which is now the world leader in wind and solar, it has meant in increase of less than two euros to the typical household's monthly bill.

A form of feed-in-tariff was introduced in Ontario in 2006, but despite initial success the system ran into some problems with implementation, and the Ontario government is currently adjusting the program, with plans to relaunch it in the spring.

Howell argues that the Ontario experience shows it's important to be careful when implementing a FiT, but adds that the new regulation in Alberta could facilitate the introduction of a FiT since the net-billing system would make it easy for the government to implement a higher credit for green power and allow utilities to easily spread the higher cost over the entire electricity market.

"So I think that the micro-generation regulations as they're now set up actually have a wonderful window of opportunity for the government to put

Alberta's mix

Most of the electricity used in the province—which in 2007 totaled 65 300 GWh (that's millions of kilowatthours)—is provided by Alberta's 18 coal-burning power plants.

While an increasing amount of generating capacity in Alberta is coming from renewable sources—the provincial government estimates an increase of 77 per cent in the last decade—the province's open market for electricity, fluctuations in generation and the need to ensure the stability and reliability of the grid means that not all of that capacity is actually produced.

According to Alberta Electrical System Operator's 2007 annual report, here's where Albertans got their electricity:

74 per cent of Alberta's electrical energy was provided by coal-burning electric generating plants;

17 per cent of Alberta's electrical energy was provided by natural gasburning electric generating plants;

Four per cent of Alberta's electrical energy was provided by large hydroelectric generating plants;

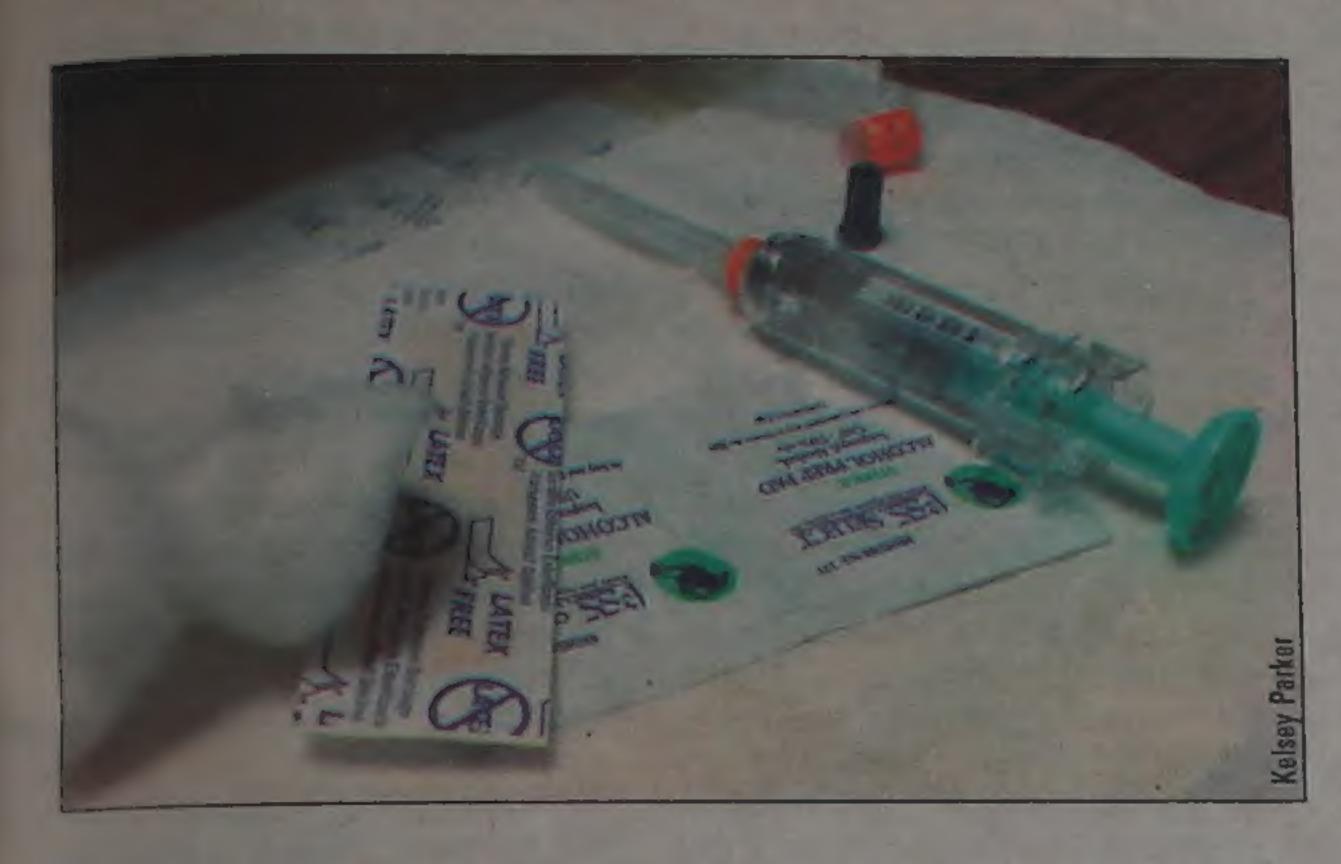
Two per cent of Alberta's electrical energy was provided by wind farms;

One per cent of Alberta's electrical energy was was provided by diesel and biomass electric generating plants;

True per cent of Alberta's electrical

Two per cent of Alberta's electrical energy was was imported from BC and Saskatchewan.

Bad is bad



WELL, WELL, WELL CONNIE HOWARD health@vineweekly.com

I'm honoured, and not at all surprised, to hear from Dr Mansi ("Merck Frosst responds," Letters, Feb 5 - Feb 11, 2009). He obviously cares a lot about Gardasil and has put out some highly sensitive radar for commentary on it, which is good—this is a conversation we need to be having.

Cervical cancer and other HPV-linked diseases are horrible, on that he and I agree—but that's probably where our agreement ends. And despite his authori-

tative tone, I offered no misinformation.

Mansi cites a US Centers for Disease Control (CDC) study that found no significant difference in adverse events between a Gardasil-vaccinated group and a non-Gardasil group. But a very recent study published in the Canadian Medical Association Journal found Gardasil to cause adverse reactions five to 26 times more often than other vaccines. That's 500 per cent more, at the low end. The study was based on 114 000 young women who had received Gardasil compared to young women who had received other vaccines.

But to bring in the perspective of someone with a little more credibility than I as a journalist might have, I spoke with neuro-

scientist and UBC professor Chris Shaw. Dr Shaw's research has turned up some alarming links between aluminum hydroxide (used in vaccines) and neurological damage—something called neuro-inflammation, which is linked to autism, epilepsy, Alzheimer's, Parkinson's, ALS and autoimmune disease.

Gardasii contains aluminum, and although aluminum adjuvants—the non-viral component of vaccines, designed to stimulate immune response—have been used in vaccines for decades, Shaw says they either haven't ever been properly tested for safety, or the evidence has been tossed aside.

"Attenuated microbes alone don't give a sustained immune response, but aluminum does," he explains. "Without an adjuvant that stimulates a long-lasting immune response, vaccines just don't work all that well."

But aluminum generates molecules called tau proteins; which form the clumps in the brain that we see with neurological disease. "What I've seen in the lab is the reason my daughter's never had a vaccine," he tells me. "The way the aluminum danger is usually dismissed is that we ingest aluminum all the time, but digestive systems have ways to excrete it. When it is injected, it's an entirely different thing."

Which brings me back to Gardasil and double-blind trials. When we're comparing two groups, and the control group has been given other vaccines or an aluminum-containing placebo, reactions between the two groups will be similar. And that's exactly the kind of comparison that has mostly been made in clinical trials. What we need for an accurate pic-

ture is to compare vaccinated with completely unvaccinated groups over a long period of time.

AS TO APPROVAL GIVEN by Health Canada and other health agencies, we need only to have a look at history, to read accounts like that of former Health Canada employee and whistleblower Dr Shiv Chopra to be reminded of how things work.

"Vaccines are a business, like any other,"
the Cochrane Library Review reminds us.
"The only difference is that governments are co-sponsors with industry ... overestimation of the threat by the target diseases, suppression of data on adverse events and exaggeration of effectiveness are frequent. In the case of population vaccination programs, both governments and industry have conflicts of interest."

And financial interests, as we all know, tend to trump safety. "Merck lobbied every opinion leader, women's group, medical society, politician, and went directly to the people—it created a sense of panic that says you have to have this vaccine now," Dr Diane Harper—cervical cancer researcher, vaccine developer and professor of medicine at Dartmouth Medical School—told the New York Times last August.

Mansi insists that the full burden of disease prevented by Gardasil is being overlooked, but we may in fact not be decreasing the burden of disease at all. By continually over-stimulating the immune systems of our children we may be trading one tragedy for another, much greater one.

As to the comment encouraging readers to consult physicians—absolutely, but it is fair to remind the public where physicians get their information on drugs and vaccines.



1 Kelly Clarkson My Life Would Suck Without You

2 Katy Perry Hot N Cold

3 Lady GaGa Poker Face

4 Fall Out Boy I Don't Care

5 Franz Ferdinand Ulysses

6 The Veronicas Untouched

7 Fall Out Boy I Don't Care

8 Britney Spears Circus

9 Beyonce Single Ladies (Put A Ring On It)

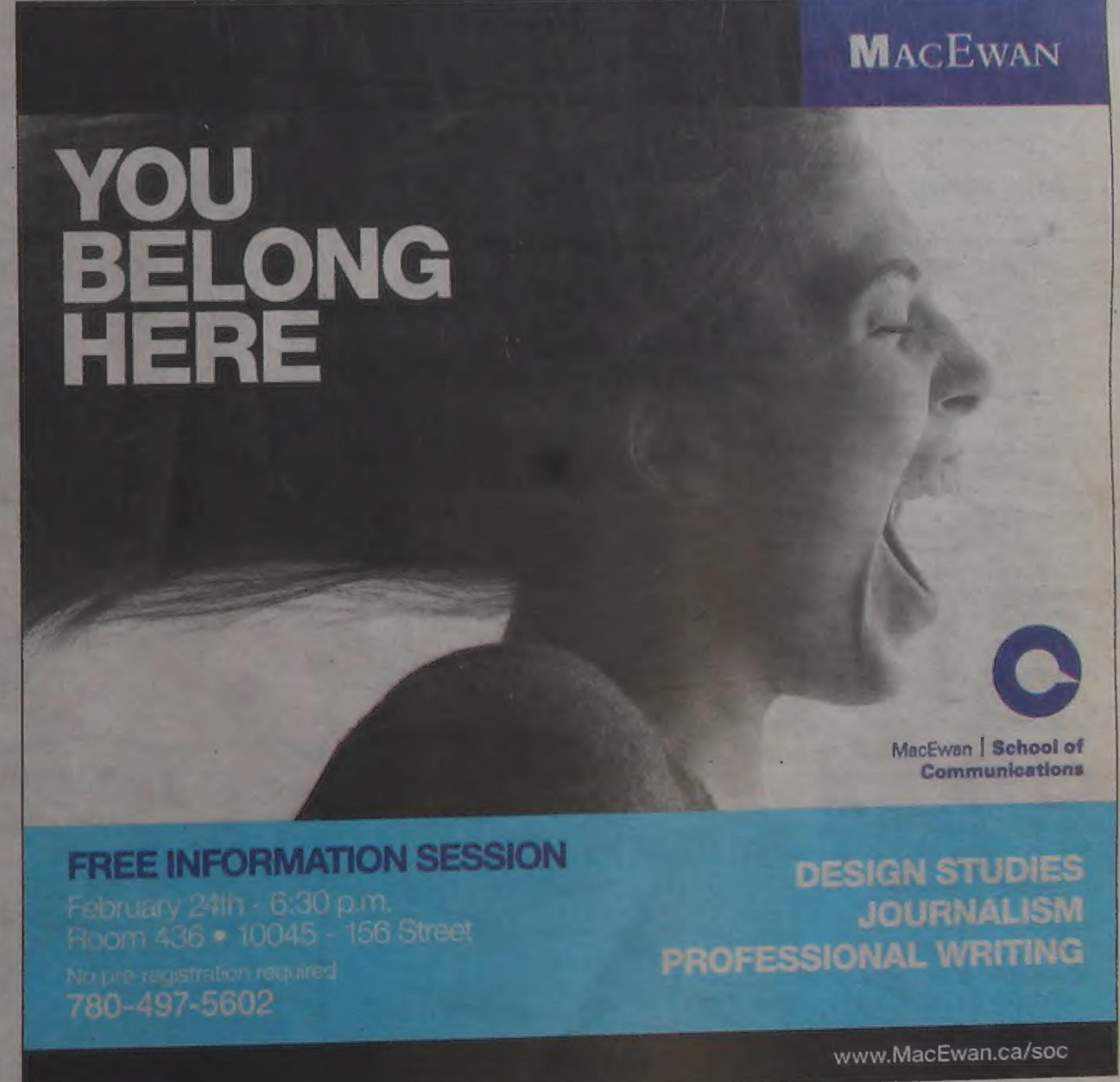
10 Lli Wayne Prom Queen

ARTIST:



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I know what I like

SINFINITE LIVES infinitelives@vueweekly.com

I don't do any banking online, so I don't know how they know. And yet they do know, the machines; somehow they know, and they wait, and when they sense weakness—when money is tightest and deadlines loom ahead (or snart menacingly in the rear-view mirror)—they strike! I have yet to have a computer crap out on me, or leap dramatically from my hands to dash itself to a tiled floor out of spite, when I've been fat with cash. They wait until I've frivled my coin away and leave me needing something very cheap, very quickly. Their conspiracy has driven me to netbooks.

The first was a little under a year ago, after my three-year-old iBook pulled its tile-

diving routine. Skint and unable even to spare the time to hassle with the creeps and resellers trying to offload their brokedown old Inspirons off craigslist, I went straight for the off-the-shelf low end, scraping together cash-on-hand and a vanload of empties to pick up an Asus EeePC, the barrel-bottoming "2G Surf" model. I actually loved that little thing for a while, all cute and tiny in its minty-green case; it was a conversation piece, if anything. "What is that?" people (girls, especially) would cry when I pulled it out of my "laptop bag," a canvas satchel barely big enough for a couple of paperbacks. "It's my computer," I'd reply, slipping into trade-show juicer-salesman cadence; "It's got everything I need!" I became a bit of a netbook evangelist.

But my pitch started going hollow; it didn't have everything I needed. Satisfactory web browsing and the processing of words, OK, but with its tiny screen at 640x480,

slowpoke processor, anemic RAM, scanty local storage and an OS (Linux) that never ceased to mystify if not terrify me (even with the love and guidance of a netful of helpful geeks and their exhaustive tutorial wikis), that particular Eee couldn't give me anything like full-computer functionality. And by "give me full-computer functionality" I mean "play lots of video games."

Shallow, but there it was: with the Eee as my sole machine, I was effectively locked out of a whole world of games, especially in the indie-development sphere where Windows is not only King, but kingdom and castle as well. Sure, there's lots of development for the web, Flash and all, but even there the limitations of my plucky little trooper—the dinky, narrow screen especially kept me out of more than half the action. And as for emulation, forget it; trying to get my Eee, which barely had the ponies to haul its own OS, to run a Windows emulator like WINE was like asking a dogsled team to pull a coal train. I was dissatisfied with him. So, maybe it wasn't money-monitoring spite that caused his power supply to crap out; maybe he just felt rejected and hurt. But crap out it did, and

there I was: half-broke, bereft of a tool and realizing I was going to scramble back over a line I'd crossed nine years ago and get myself a Windows machine.

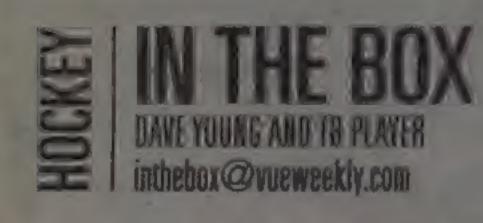
A NOTE ON getting a new machine. The attentive and frugally minded among you will be saying, "The power supply conked?" That's not a replacement situation!" I said this myself, and so did my wife. But aside from the time-critical aspect—who that uses a laptop professionally has time to wait while their bread-and-butter grinds its way through the hell of parts and service?—a computer costing less than three hundred bucks is basically disposable.

So, anyway, I went back to Windows. I ditched the "fuck M\$!" snobbery that Apple laid on me in the '90s and the "why-not-Linux" dreams (Why not? Because it scares me and I hate it) of this century and got an Acer One netbook with a real hard drive, a beautiful full-resolution screen, a halfway (but only halfway) decent processor and an operating system common to 90 per cent of the computers on the whole goddamn planet, and I still paid less than five hundred

bucks. And, man, am I ever glad I did; after a year with a feeble, incompatible toyand five years before that with a succession of underpowered, low-end and second. hand Macs-to have a working Windows PC feels almost exactly like when you wran up an evening of bowling and slip back into your sneakers after four hours in rented shoes. Free ... bouncy.

Best of all, I'm down with the games I've been downloading freeware and demos like a cartoon castaway at an oasis. making up for lost time. The Global Games Jam was a couple weeks ago; this is the worldwide event where independent teams get together and spend three intense days and nights coding up games from scratch, the interactive-entertainment equivalent of the three-day novel contest. am voraciously devouring the products of this event and will be reporting back next week; the fact that I am actually able to do this pleases me greatly. I miss the warmbath feel of OSX, and I guess I'll kind of miss the free-culture cred of Linux, but in the end I know what I like: I like games, I like lots of them and I like Windows. v

Stuck with you



The last week of Oiler action is brought to you by the letter W and the number 3. We start with a 2-1 win against the Blues. Three combined goals were scored. Next, the Wings walloped the Oilers 8-3. That game stands as this February's Blowout of the Month. Finally, the Oilers lost to the Wild 3-2 in a shootout.

DAUM THE TORPEDOES Rob Daum is back behind the bench, this time as head coach of the Springfield Falcons in the AHL. In addition to his year as an assistant with the Oilers, Daum was head coach of the Golden Bears for a decade, winning three CIS national championships. I believe this to be good news, as he has a great track record working with young talent. And who knows, maybe a trip back up to the big team is in the cards in the future. I ain't saying, I'm just saying. TB

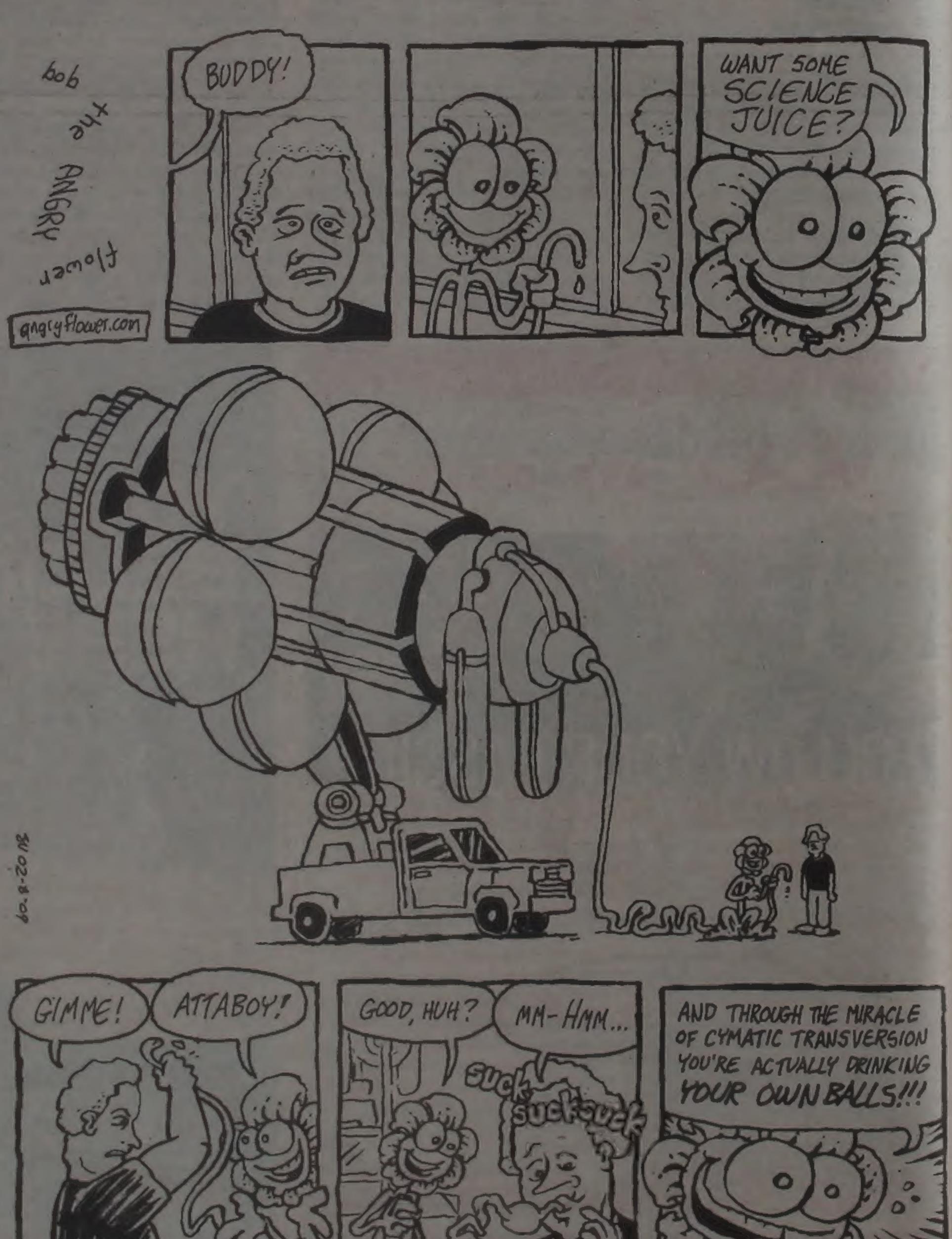
PARTY FOR YOUR RIGHT TO AGHT? Since the hockey fight debate is in full swing right now, here's my two bits. If a magic wand were waved tomorrow and there was never another hockey fight, I wouldn't think twice and probably wouldn't miss rock 'em or sock 'em. Tyler Dellow (mc79hockey.com) referred to hockey fights as "parenthetical" to the hockey experience. To me, it was the most apt description I've seen. Fights are part of the game but they aren't the game. That said, fights are very thrilling when they occur and they can create a heightened sense of urgency, adrenaline and drama. A recent tilt between Sheldon Souray and Minny's Craig Weller (outta the way, Ethan, I've got this one) was spontaneous, raw and emotional and it punctuated the emotion present in the game. It was nothing like those predictable (almost contrived) fights between career goons that often spend more time in the box serving a five minute

fighting major than they do skating on the ice. Most fights fall under the second category, unfortunately, and add little to making my hockey night more entertaining. However, some say the tradition of hockey scraps is necessary and integral to the game as the threat alone of fighting deters cheap or dirty players from taking liberties or cheap shots. This "internal policing" increases accountability and, by extension, increases players' safety. This theory (fighting is eliminated; cheap shots increase even more) almost has me sold but one question nags at me. How does pitting one team's goon against another team's designated cementhead really deter the dirtiest players in the league from practising their craft? Example: Calgary's Robyn Regehr pastes Ales Hemsky into the boards with a questionable, even dirty, hit. Then Steve MacIntyre drops the gloves with Andre Roy shortly after. How does Roy's fresh shiner and five minutes in the sin bin really deter Regehr from lining up Hemsky again? I always miss that connection. DY

SITTING ON DEFENCE Back in the 2003-04 season, Phoenix Coyotes goalie Brian Boucher set an amazing record by achieving five straight shutout wins. If you follow Premier League Football at all, then you probably know that Manchester United, with goaltender Edwin Van der Sar, has managed to get through the last 13 games without getting a single goal scored against them (also a record). One thing they are saying in Manchester these days is that they're in first place overall—a concept rather foreign to modern-day Oiler fans. TB

THIS WEEK'S OILER DEFINITION

"Dry run": 1) A practice exercise, trial or rehearsal, usually done before a real exercise to ensure everything is working properly. 2) Example: before firing your NHL coach and replacing him, a new GM may try a "dry run" by firing his AHL coach and replacing him—just to ensure everything is working properly.



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I want a new drug

BRYAN SAUNDERS / bryansaunders@vueweekiy.com

time of year. No, I'm not referring to the tablets of ecstasy that are sold out of backpacks at late-night raves. I'm talking about chocolate.

For centuries now, this "food of the gods" has been touted as a potent aphrodisiac and—perhaps because of this—chocolate has become the traditional gift of lovers come Valentine's Day. Of course, some might say that it's a stretch to refer to this delectable food as a drug, but local chocolatier Kerstin Roos isn't one of them:

"Yeah, it's definitely a drug! For sure. I think that's why people love it so much," she laughs

Roos is the proud owner of Ker stin's Chocolates, an Edmonton company which has been open for just over a year now. In her shop, Roos sells her own signature brand of chocolates, Chocophilia. She also imports a variety of single-origin chocolates—chocolates that each have a different, distinctive, unique flavour because they each come from a single variety of cacao bean and from a single growing area. Having grown up in Germany, Roos has always loved chocolate, and, last year, she made the decision to make chocolate her full-time job

"I think that it definitely does something to your brain chemistry that just makes you feel good," she explains. "It calms me down sometimes. It relaxes me."

She's not exaggerating either. Stud-

ies have actually shown that certain areas of our brain are stimulated when we eat chocolate; these areas produce feel-good hormones such as serotonin in the process, and induce feelings of euphoria

Of course—like with any drug—the purer the product is, the stronger the effect. It should come as no surprise then that, over at Chocolate Exquisite, the question of purity never leaves the mind of owner and chocolatier, Dennis Yurkiwsky.

"The chocolate that I use comes from a family-owned cocoa processor in France that is considered to be one of, if not the best in the world. And it's about the purest that you can get, in that it does not contain soya lecithin," he explains.

SOYA LECITHIN is an emulsifying agent found in almost all chocolates (it helps the ingredients stick together), but it's found in especially large amounts in cheap, low-end chocolates. While Yurkiwsky admits that these inexpensive, and often sugary chocolates have their part to play in the chocolate world, he adds that there are a lot of things that some of big, multi-national companies do to their product that he would never imagine doing to his own

"Quite often, some of the chocolates that are easily available in a lot



of the variety stores and supermarkets would be difficult to qualify as 'chocolate' under the European definition," he points out.

Yurkiwsky explains that if something is to qualify as "chocolate" in the European Union, it must contain at least 30 per cent cocoa mass. "Cocoa mass," as it were, is made up of two components: cocoa butter and cocoa solids—both of which come from the cacao bean. However, he points out that in order to get better returns on their money, some of the big-name producers replace components of the cocoa mass with cheaper,

less healthy, alternatives.

"Quite often—in the less expensive chocolates—they replace the cocoa butter, because the cocoa butter is the most expensive component of cocoa mass," Yurkiwsky notes. "They replace it with an alternate oil or fat. Generally, this is palm oil, which is not very healthy for you, but becomes particularly evil when it is hydrogenated."

A producer might also replace the other component of cocoa mass, the cocoa solids, with some cheaper alternative—most often cocoa powder. Either way, once a producer cuts

the cocoa mass with something else, there is often not enough cocoa mass left in the product for it to actually be called "chocolate."

As Yurkiwsky explains, another way that the big producers dilute the cocoa mass of their chocolate is by adding excessive amounts of sugar. This has the added effect of extending the shelf life of the product and masking the taste bad taste of low-grade chocolate. Depending on how you look at it, this is both a good thing and a bad thing. It's good thing

ODERNALIES DY PAGE 15







Today's lesson is all about green onion cake. You know, that addictively delicious, crispy-but-soft pancake-like creation. Well, that's what it is in theory anyways. But more often than not, the innocent little plate that finds its way to your table is harbouring an impostor, and not a very good one at that. Horrendously greasy discs of rubbery dough simply do not deserve to have the lofty "cake" in their name.

Even with the cornucopia of dipping sauces that are always served on the side (who doesn't like dipping?), I actually gave up eating these creatures for a bit. Disappointment and despair were my

only rewards. Until one day, at the Blue Plate Diner, my eyes kept wandering back to that brief little "green onion cake" entry that, for me, dominated the menu. I relented and my faith in green onion cake was resurrected once again.

But now that I'm back to being pleasantly addicted, I thought it might be nice not to have to hunt some down every time the urge consumes me. It's getting to be positively unmanageable. So I decided to go out on a limb and attempt to make the delicacy in my very own kitchen.

Now, for whatever reason, the mere thought of actually making green onion cake scared me. Maybe because my mind sometimes relates ethnic and delicious with complex and impossible. Imagine my surprise when I did the inevitable google and discovered the long list of ingredients that goes into these little morsels: flour, water, green onions, salt and pepper. Oh, and oil to fry them in. It must be simple,

Things started out oh-so-well. I measured

ing water and stirred. The end result was a mass of crumbly bits of dough. Onto the counter it went and, after a good bit of kneading, it was transformed into a lovely mass of shiny dough—real dough. That had to "rest" for 30 minutes, so I left it to do its

thing and sliced some green onions-three to be precise-and then I even had time to relax

Once both the dough and I were nice and rested, I tore off a sheet of the ever-useful parchment paper, deposited the dough on it, and proceeded to roll it into a big, long snake-like rope, which I cut into 12 pieces. Quick and easy so far.

Then came the real test-making each little cake. I took my first piece and rolled it into a thin circle (about an

eighth of an inch thin), gently brushed it with glive oil, sprinkled it copiously with green onions and a bit of salt, and then rolled it up like a little cigar. Then that lit tle cigar had to be rolled into a longer and thinner cigar. Sounds easy, but the two seconds this should have taken somehow morphed into about five minutes—five frustrating, annoying minutes. I'll blame slippery oil and uncooperative cigars, not user ineptitude and lack of experience

BREEN ONION CAXE

(FROM BAKESPACE.COM)

1 1/4 cups boiling water

thinly sliced green onions

3 1/3 cups flour

pepper (optional)

Once I managed to get a reasonable

semblance of something long and thin, I coiled that up into a round little patty and again rolled it out into a thin circle.

That went into a pan of sizzling hot oil-one tablespoon instead of the two called for in the recipe. It sputtered oil

at me for a couple of minutes before I flipped it and it sprayed me with renewed vigour Once both sides were a lovely golden brown, I deposited it on a plate. dabbed off the extra oil with a paper towel, and bit. Hot, crispy, flaky, yummy ... but greasy. Exactly what I was trying to avoid

Lexperimented with the oil—a bit less oil, barely any oil, hotter oil. Nothing seemed to want to cooperate. Maybe I'm just slightly chal-

lenged when it comes to frying. Regardless, I wasn't having fun anymore

Maybe green onion cakes are just meant to be greasy. Maybe they are simply of the don't try this-at-home species. Maybe you just need perseverance and an aptitude for frying. Or maybe you should just save up your grease quotient and eat them someplace where there is no labour involved That's what I'm going to do. v

right? Guess again. I thought it would be simple. I really did. How hard could mixing up a few ingredients be?

the flour into a big bowl, dumped in the boil-

DISH











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GREAT HEAD greathead@vueweekly.com

PROPELLER EXTRA SPECIAL BUTTER PROPELLER BREWERY, HALIFAX, NS \$17.99 FOR SIX PACK

A couple of summers back, the family headed out to the East Coast for a holiday and to allow the girls to compete in some Highland Dance competitions. Enduring a few hours of non-stop bagpipe music can make a man thirsty, and so I found myself (not surprisingly) exploring the Nova Scotia beer scene.

I enjoyed many a beer in Halifax, but one brewery in particular left a lasting impression on my beer memory. The brewery of which I speak is Propeller Brewing. Each new beer I sampled from this microbrewery led me to new levels of appreciation.

Alas, upon my return, I discovered it is not available in Alberta. During the last couple of years, it was only the generousness of friends prepared to bootleg that allowed me to quench my thirst for more Propeller.

Imagine my pleasure, then, when I wandered into Sherbrooke Liquor a few weeks ago and saw a few six packs of Propeller Extra Special Bitter (ESB) on their voluminous shelves (Sherbrooke carries over 500 brands of beer). It had finally arrived!

Propeller was opened in 1997 by a former film prop master and homebrewer who became fed up with the pretend of the movie industry. The brewery was, and is, rather small, but has quickly built a reputation country-wide for faithful interpretations of British ale styles.

Their best beer might be their ESB, although this is not without debate. ESB, despite its name, is not an overly bitter beer. It is a style that relies on balance to make it an appropriate choice for a multiple pint evening.

Propeller's version is slightly darker

than most, pouring deep copper bordering on brown. The off-white head is thick and pillowy. I note the most delectable nutty and toffee aroma with just a touch of soft, floral hop. Fruity esters round out the aroma.

Upon sipping, a rich, complex malt of toffee, caramel and bits of raisin presents itself upfront. The middle is grainy and nutty. The beer then finishes moderately bitter, with the softest of hop linger after the swallow. I also note a subtle smokiness at the end to increase complexity. It

This is a delightful, easy-drinking beer. It is full, well-rounded, appropriately balanced and plays unabashedly into the British mould, fitting nicely into the Fuller's ESB tradition (long considered a classic of the style).

I imagine my friends will be relieved that I can now get it on my own here. I just wish drinking it didn't evoke memories of screeching bagpipe tunes. Well, you can't have everything. V







CHOCOLATE CHICAGO FROM PAGE 12

because the pre-packaged truffles found at grocery stores often sit in warehouses or on grocery store shelves for months; if the big companies that make these products didn't add lots of sugar or some sort of artificial preservative to their truffles, the creamy centre of the truffles would likely spoil or mould before they ended up in your mouth. On the other hand, it's a bad thing because it means that these truffles are mostly sugar and only partly chocolate.

CONTRAST THIS WITH a local chocolatier like Yurkiwsky who uses only top quality chocolate, and refuses to cut any comers. All of his chocolates have

a high cocoa mass and contain no vegetable or palm oils. He uses only chocolate and cream in the ganache centre of his truffles—all of which contain at icast 80 per cent chocolate. He also makes his chocolates no more than a week-and-a-half in advance, so—as long as you eat them soon after you buy themthey're always (all

Furthermore, Yurkiwsky adds no artificial flavourings, no artificial preservatives, and no additional sugar

to his chocolates. Any of the flavourings that Yurkiwsky does put into his chocolates are all-natural.

Carol Logan, from Carol's Quality Sweets, believes in many of the same practices as Yurkiwsky. Like him, she doesn't add any artificial preservatives or flavourings to her chocolate, and she refuses to use chocolate that has palm or coconut or vegetable oil in it either. Logan loves pure chocolate:

"There's nothing like a piece of pure chocolate to melt in your mouth and to just make you feel wonderful," she says, before pausing dramatically and adding, "but I like to add exciting things to chocolate as well!

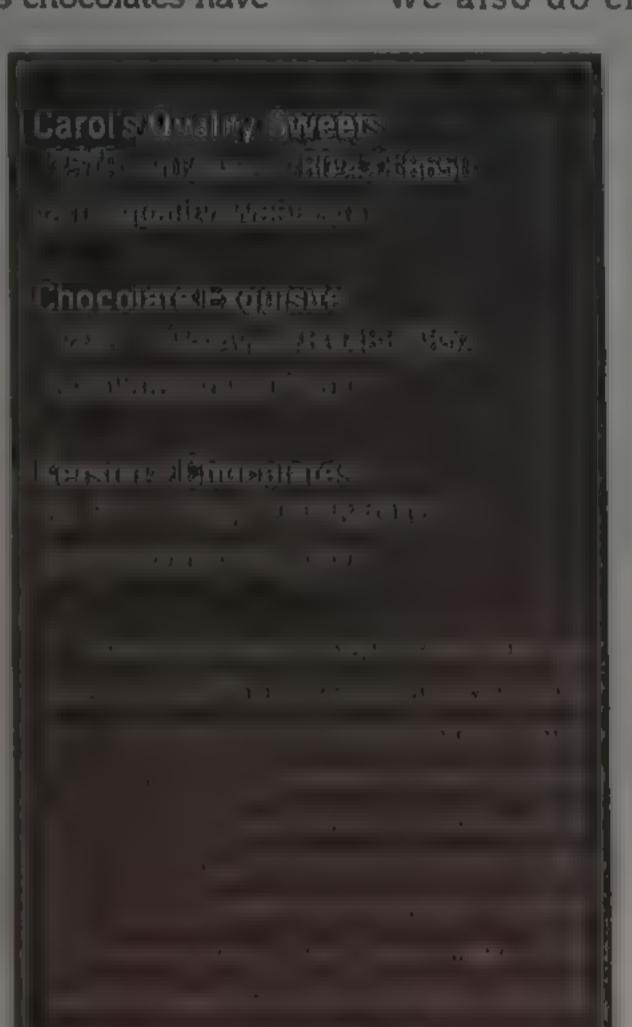
"My husband, Grant, makes the best marshmallow in the world," she explains. "He uses an old recipe, and it's like marshmallow used to be: when you bite into it and it's spongy between your teeth. And then you dip that in chocolate, and the blend of chocolate mixing in with that marshmallow-oh!-it's sooo good. We have people who come here faithfully to buy Grant's marvelous marshmallows."

"We also do chocolate dipped

strawberries for Valentine's Day," Logan notes, and adds that, in the past, she's had customers come into the store with engagement rings, which they asked to have put into the centre of a truffle. She was only too happy to oblige. Grinning from ear-to-ear beams: she "Because we've been in business for so many years now-we're going into our 19th year here in Edmonton-we're now starting to see children that came into our

store as toddlers coming into our store because they're getting married. So, it's kind of neat to see that whole generation grow up, and now they're starting with their next generation."

She makes it all sound so perfect, like sunshine and rainbows, but be careful: I hear that chocolate can be a gateway drug. V



FAMILY TIME?

Even if you could never imagine taking your family to a vegetarian restaurant, you might still like to make some time to check out Padmanadi's Family Day buffet, happening from noon to 10 pm on Fri, Feb 13. Like all of Padmanadi's delicious buffets, this one is going to be busy, so get there before you're starving, and save me a seat. The whole thing costs \$15 per person, and for more information you can call 780.428.8899.

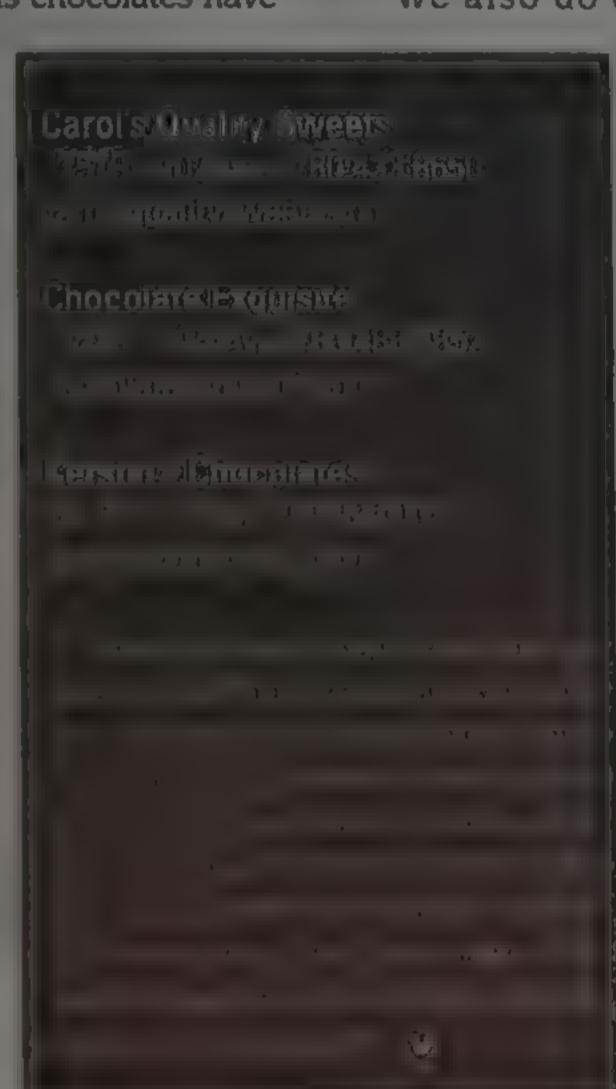
MOVE MEHTY

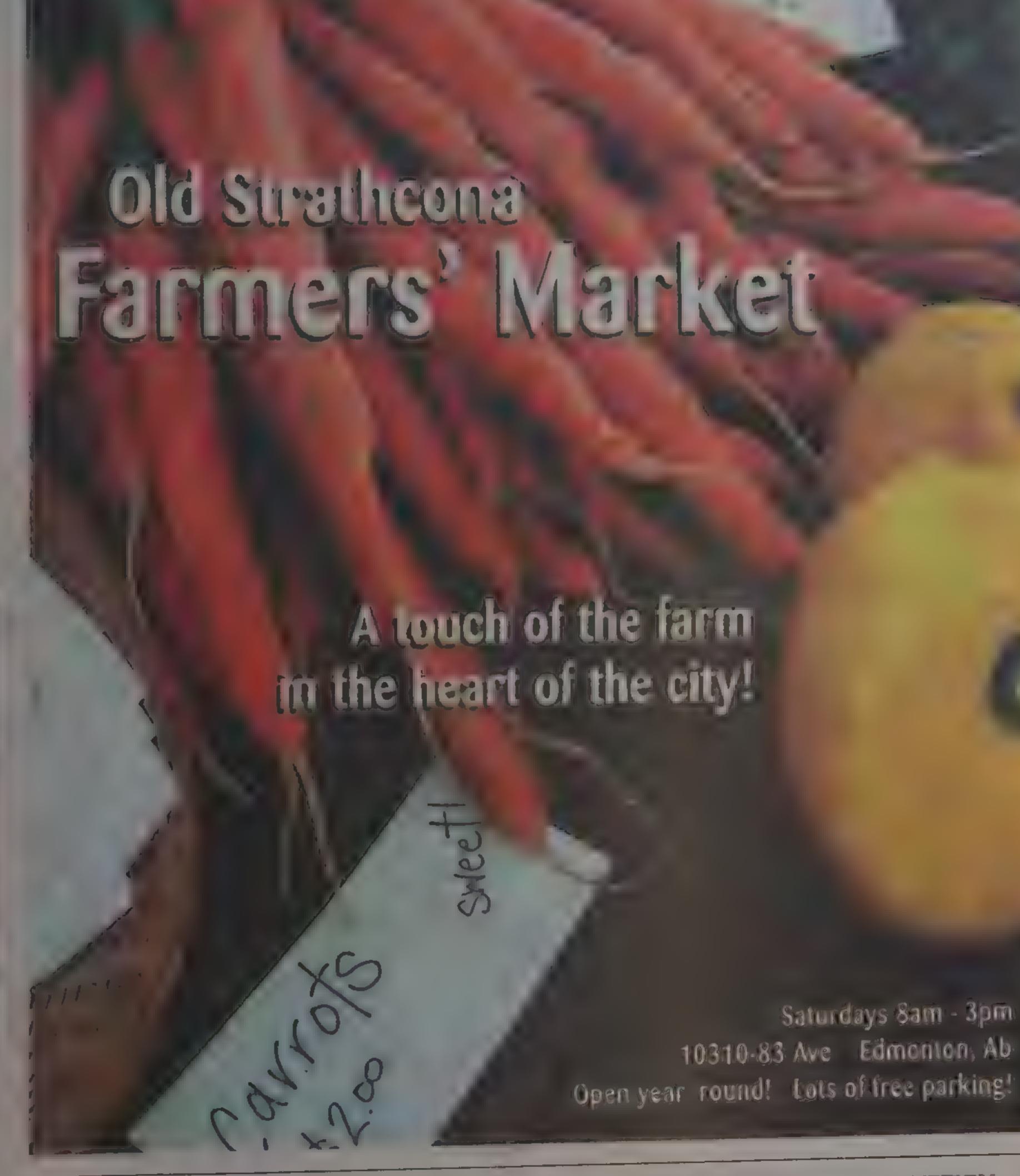
If you can think of nothing better than settling in with a good movie, then I'll

give you something better: a good movie, gourmet food and drinks and a restaurant full of people to share it with, 4th & Vine Wine Bar's movie night this Sun, Feb 15 will be showing W., the bio pic about George Bush Jr starring James Brolin. Reservations for this one are definitely recommended because of the popularity of the night (pretty popular) as well as the popularity of their gourmet popcorn (very popular). The whole thing goes down at 7:30 pm. To book yourself a spot, call

VALENTINE'S DAY?

Say you wanted to treat your special someone to something really exclusive on Valentine's Day, well TZiN Wine & Tapas bar is where you're going to want to be. The incredibly small restaurant will be holding two separate Valentine's Day seatings at 6 pm and 9 pm on Sat, Feb 14. limited to only seven couples each. A special four-course dinner has been prepared for the occasion and specially paired wines will be served. Trust me, this is the place to impress. Call 780.428.8946 to book a spot. w







ROMANCE / 19
NITEHAWK / 20
SUN PEAKS / 21



Bucking Geneva Convention in the French Alps

SHEENA ROSSITER / sheens@vueweekly.com

peaks of the Alps jut into the peaks of the Alps jut into the sky and pierce the clouds. Our plane is still cruising at high altitude, wedged between a layer of clouds and mountain summits. Business men clack away on their laptops finishing up reports before landing. I stare out the window at my first face-to-face glimpse of the world famous Alps. We are one of the first flights of the day to land in Geneva, and the business men are off to their offices.

Chauffeurs stand beside sleek Mercedes, ready to cart the business men off to the centre of this diplomatic and financial city. I'm left to observe the pace of international trade as the terminal empties, stuck waiting for two hours for one of only a handful of daily buses going to Chamonix.

It's a poor organizational move on my part. I didn't take into account the difficulty of travelling in the Alps—especially on a budget. Had I realized the bus between Geneva and Chamonix runs only five times a day, and all other transfers must be booked a week in advance, I would have planned and rescued a day of snow-boarding which I had now lost.

But the bus finally comes, I pay my 35 Euro transfer fee (\$56 CND), and just over an hour later I'm in the centre of Chamonix just in time for lunch. I sit in the centre of town on a breezy but sunny outdoor patio enjoying my fondue and white wine, looking up at the vertical that stretches as high as 3300 metres and spans as far south as Italy and as far north as Switzerland. Packs of skiers and snowboarders pass by chattering in French, Russian and posh British accents. I feel just as much a foreigner here as I do at home in the Australianinfested Canadian Rocky Mountains. The only difference is here I have to struggle against a language barrier to ask for even the simplest things.

But even though I'm not on the slopes enjoying what I really came here for, my day isn't lost. I head back to my hotel and spa, the newly opened Les Aiglons (aiglon.com/fr), and I do things in the reverse order: I relax in the spa before I've experienced the aftermath of pain from a day of snowboarding. I don't understand why I haven't done things in the reverse order before. I head back to my room nice and relaxed and turn on my flat-screen TV.

I fall asleep to Pulp Fiction dubbed in French

THE NEXT DAY I'm up early for a full day on the slopes. I quickly sip my coffee and eat my camembert and saucisson breakfast, not wasting any time. I head out and wait to get the



ECHANONIX

next ski bus up to the Brevent-Flegere. With seven different bases surrounding the town and 44 lifts covering 155 kilometres of runs, there is no shortage of options.

My two-day lift pass, an adult Mont-Blanc Unlimited, sets me back 95 Euros (\$154 CND), with an incremental discount the more days skied. It allows me to bounce between all the bases as freely as I please. If you decide to make the Alps a family experience, there are also family lift pass rates.

boarders who know they won't be heading to the top and going to several bases, there is a more economical lift pass. The Chamonix Le Pass lift pass, which covers all areas with the exclusion of the cable car from Lognan to Grands-Montets and the highest runs on most mountains, costs 73 Euros for a two-day pass (\$118 CND). But if you change your mind and you want to go to the top halfway through the day, unfortunately the closest you'll get to the summit is by tilting your neck back and looking up.

But I can head to the top, and I do. I go up the newly opened eight-seat, fast-moving Planpraz gondola and I'm at Brevent's 1050 metre-high base in no time.

The twin peaks of Brevent and Flegere sit side by side, connected

via cable car located on the mountain. Each offers skiers and snow-boarders a good selection of runs to choose from at all different levels of difficulty, but the runs are made wider than they are long. I find myself stuck on long, flat transverse runs for most of the day, which—for snowboarders—makes riding a little less than stellar, especially when they stop in their tracks.

I do find some nice powder and get some good riding in on some red runs (blue runs by North American standards) while I ride down from the 2525 m summit; but then I have to stop, start and struggle against the width of the mountains—and the language barrier as I try to get people's attention, trying not to crash into anyone—as I try and make my way back to the gondola at the end of the day.

AS THE SUN CRESTS frosted peaks the next morning, I decide it's time for something totally different. And less flat. I get off at the Argentiere 1235 m station from the Mont-Blanc Express train to experience the less sunny but more challenging runs of Les Grands Montets. With far more verticals here than Brevent and Flegere, it's easy to see why Les Grands Montets is the most legendary base in Chamonix, having vertical drops up to 3300 m. It's scattered with jagged black and red runs, and with its sharp chutes, long couloirs and more rugged runs, Les Grands Montets prove not to be the

slopes for novices. Now this is more like a taste of the as-seen-on-TV Alps.

Thinking I'm invincible with my unlimited lift pass, I go and explore the mountain more on my board, but then I discover that there are areas which are off limits to me. Part of Les Grands Montets is a glacier—which is inaccessible without a guide.

And it's the same story for the slopes that are really Chamonix's gems: the off-piste slopes. For access to the fresh powder runs—the ones that juxtapose the heavily packed and neatly groomed regular runs—skiers and snowboarders are required to hire a guide. It's too bad since the off-piste slopes are the real deal. These are the epic slopes of ski film fame.

lanches, hidden cliffs and crevasses, the runs of Chamonix have also seen their fair share of mortalities and rescues. According to official reports, about 30 people of various nationalities lost their lives in snow-related accidents last year in the Alps, and doctors treated some 140 000 injuries. Even Doug Coombs, one of the world's greatest extreme skiers and a forefather of the sport, died off-piste in the French Alps while trying to rescue his friend after being caught in the middle of an avalanche in 2006.

But that shouldn't put anyone off skiing off-piste. With statistics showing that only about 0.5 per cent of injuries being related to snow sports and only one death in every 1.5 million ski days,

skiing and snowboarding have proven to be safer than rugby or soccer. However, no one is invincible, and a variety of guided off-piste tours can be arranged through the Chamonix tourist office (chamonix.com).

LIKE THE MAJORITY of those on the slopes, I make it back to the base in one piece. As I unwind once again in my hotel's spa—this time desperately needed—a thought, a regret and a lesson come to mind from my experience at Chamonix plan, plan and plan.

For those plotting to take a ski or snowboard adventure to the luxury resort of Chamonix, research on transportation and activities, and which bases to ski (or whether or not to do off-piste skiing), should be done ahead of time. Otherwise it's difficult to make the most of the world-class Alps experience. Spontaneity can prove costly and time-consuming.

On my way out of the picture-perfect world of the French Alps, the check-in clerk at the airport flashes me her glowing white, perfectly straight smile while the businessman behind me chats on his phone with his perfectly coiffed hair. After experiencing a weekend of the too-good-to-be-true sights of the Alps, it makes me wonder how much planning all these people have to put into everything, when the real attraction—the mountains themselves—seems so in place all the time. •



Outlaw skiing in Québec City

JEREMY DERKSEN / snowzone@vueweekly.com

du Parlement with my skis over my shoulders seemed like blasphemy, the worst insult an Anglophone could commit. I kept looking back, waiting for les gendarmes to arrest me for defiling hallowed ground—with a cheap rented pair of 190-centimetre Volkl Carvers, no less.

In 400 years of settled history, Québec City has been the contested site of many battles. As Canadians know, French and English cultural differences have brought the nation to the brink of separation on several occasions. Yet here I was, on the eve of Carnaval 2008 during the city's 400th anniversary, attacking retaining walls and jibs along the ancient fortifications. But history was the furthest thing from my mind—20 cm of "poudreuse" had hit the city in a 10-hour span, and there were skiable lines everywhere.

I have a healthy respect for Québécois culture, having previously lived in Québec for two years. But this time I had come to immerse myself in local ski culture. Earlier in the day I'd scouted terrain from my hotel room 14 floors above the Plains of Abraham. The bat-



tlements between the St Jean and Kent gates are ripe and local riders know it. I'd even seen some kids freeriding a nearby staircase. But that didn't help when I first concocted my plan.

I couldn't rent skis anywhere. By night there was a full-on blizzard, and the one place I found was a long cab ride into the suburbs. I arrived just before closing, and when the guy asked me where I was going to ski, I said, "Just around."

Big mistake. He didn't want to rent to me unless I was going somewhere legit. There are three decent resorts within an hour and a half of Québec—Mt-Ste-Anne, Stoneham and Le Massif—but it was too late to change my story. Finally, we settled on a compromise. He would rent me the crappiest pair of old skis he had—'80s vintage, 190 cm blue and yellow Volkl Carvers—if I paid a \$20 rental fee and left a \$100 deposit on top. The skis weren't worth more than \$20 but I wasn't in a position to argue.

CONTINUES ON PAGE 22



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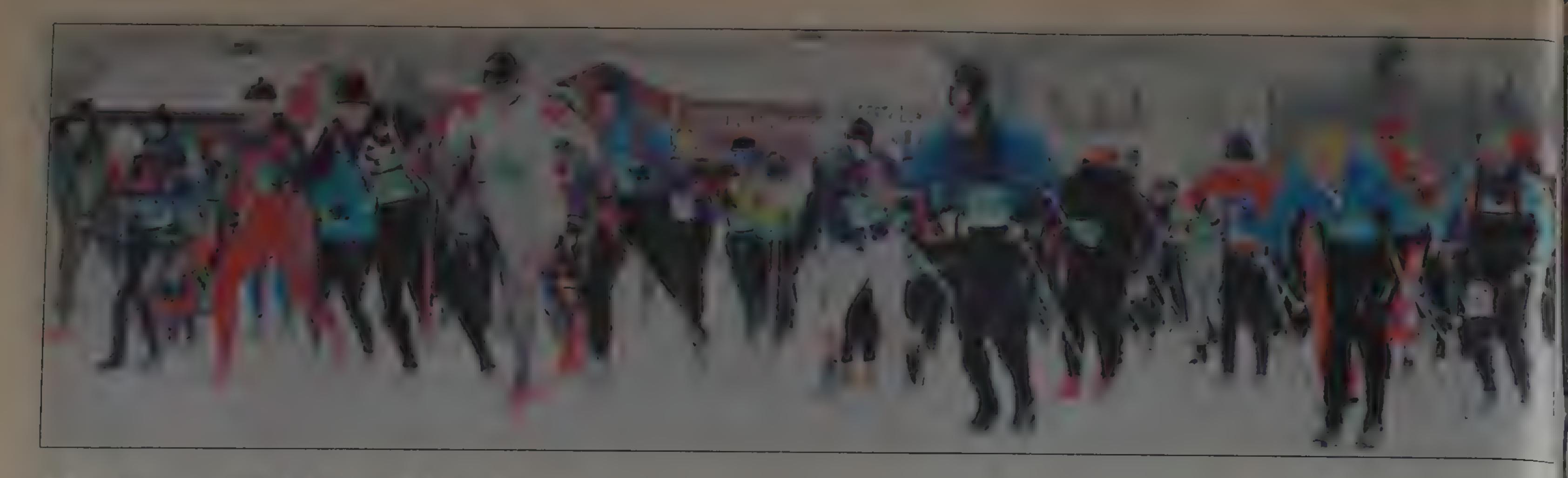
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Behind the Birkie

CHRISTIE SCHULTZ / christie@vueweekly.com

It came as a bit of a shock to find out that the Canadian Birkebeiner Ski Festival, the two-day event thousands of nordic skiers look forward to every year, is brought to life by hundreds of volunteers—and only one paid staff member.

Of course, I shouldn't be surprised—volunteers with passion consistently do amazing and improbable things in our communities—but the scale of the Birkie brings this idea to life in a new way.

This year, over 600 volunteers and one staffer who share a love for nordic skiing will organize, register, feed, entertain,

E THE SMININY

protect and celebrate all of the skiers who take part in the 55 kilometre, 31 km, 13 km, 4 km and 2 km event races. (The two shortest distances are for kids, making the festival family-friendly.) This year, I bet the love for all things nordic will be especially strong: the main event takes place on February 14, Valentine's Day.

"it's true that Cathy Schreiner, the executive director and only paid staff member, really knows the event and

keeps things running smoothly, but the volunteers are the ones who make the event happen," says Brian Lucas, this year's Chief of Loppet and a long-time volunteer. He also speaks with excitement about one of the volunteer positions that will see an exciting update this year. The Chief of Timing is implementing chip timing technology, so participants can expect "very accurate timing with their Velcro ankle band" microchip devices tracking time instead of the usual crew with stopwatches

Speaking of time, it may seem to many that this year's event has been a long time coming, after last year's race was cancelled due to unreasonable and unsafe cold temperatures. With that in mind, Lucas hopes that this year's event may see even more love from volunteers

and skiers alike. Distance, as they say, makes the heart grow fonder.

WITH THAT IN MIND, I checked in on the weather forecasts. As I write, it's almost two weeks before the event but the festival's volunteer meteorologist, Garry Atchison, retired after 35 years with Environment Canada, seems quite positive about what we can expect to see on Feb 14.

"Forecasting weather two weeks before an eight-hour event is getting into the realm of wishful thinking," he says. "But the computer models, on January 31, on which all forecasters depend, are indicating an above average temperature and light winds."

Yet, as Atchison points out, "Alberta winter weather ranges widely." And, per-

haps the best we can do is to "learn to wax and dress for all conditions from minus 25 to plus five, in the weeks prior to the event." He also recommends that skiers err on the side of better grip uphil over extended glide downhill because back-slipping saps energy.

With a strong possibility of good weather, months of volunteer efforts leading up to and staging the event and a good dose of just the right wax, it looks like the Birkie will be a great festival and race this year.

Atchison's weather assessment and commentary is updated almost daily on the Birkie weather page, canadianbirkie.com/conditions_weather.php. You can also find volunteer and registration information on the main page, canadianbirkie.com. And, yes, there may be places for last-minute volunteers.



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Hearts afire at Winter Light



Edmonton's Winter Light festivities are continuing to entertain our citizens and guests. Seasonably warm temperatures lead for good tumouts for the entire family but I'm sure they're a little scary for the ice sculptors.

This weekend on Saturday, February 14 the party continues with Hearts of Fire at the Inner City High

School located at 9515 - 104 St.—
Hearts of Fire will showcase the people, places and cultural vitality of our downtown core with fire, fun and feasts. At press time the exact times had not been posted but if you log onto winterlight.ca you can easily access all the details.

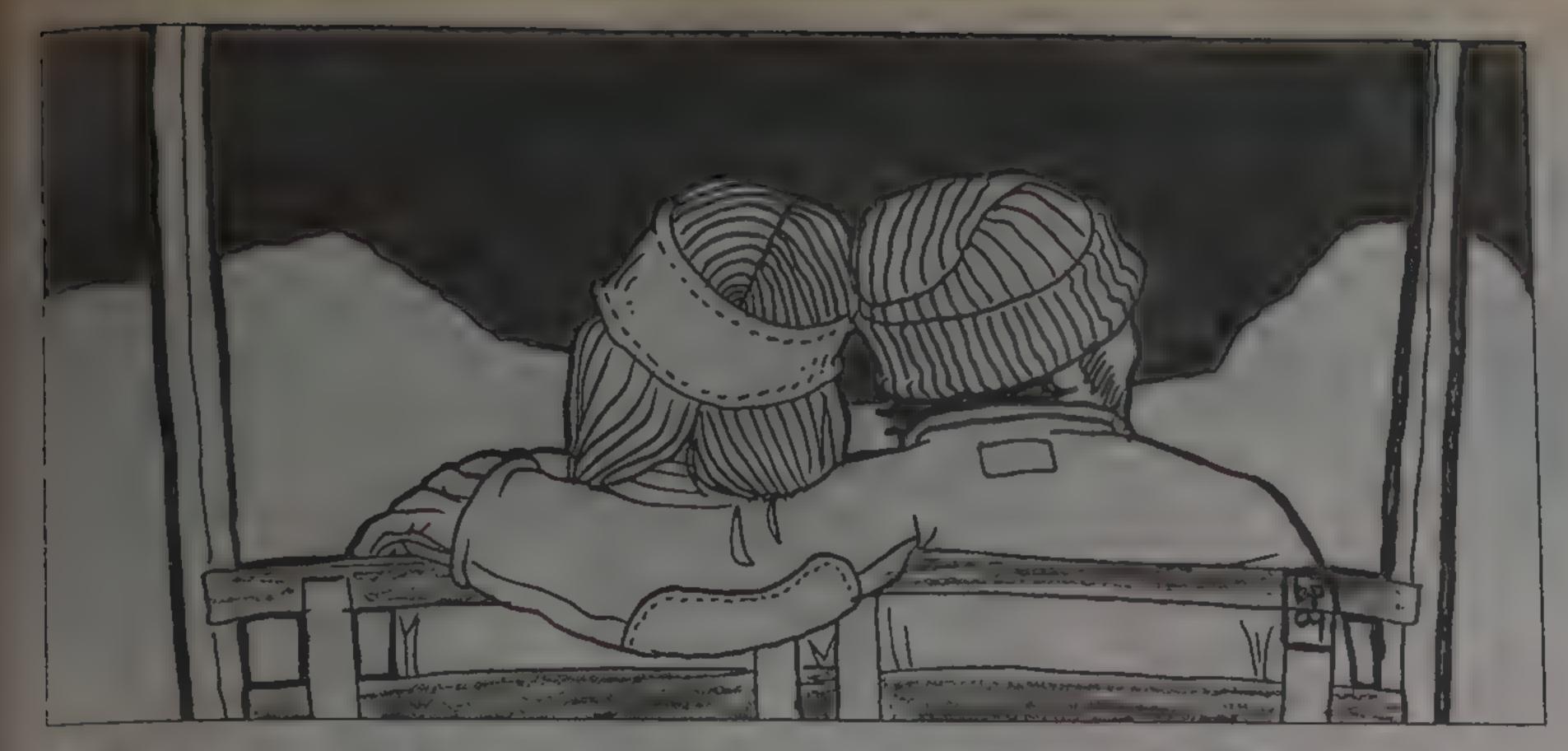
That's not all for this weekend because on Monday, February 16 starting at 12 noon, revellers can gather at City Hall and Churchill Square to celebrate Winter Light Family Day. Sleigh rides, hot chocolate and entertainment are just some

of the planned activities.

Once the sun sets on the square, a giant Family Day Lantern Parade will illuminate the surroundings. This will be one of many Lantern Parades planned for the festival. All lanterns are created with original artwork and people of all ages are encouraged to join in and create their own special lanterns and join in the festive walks

Once again, the best place for more information is the Winter Light web page. Call your friends, gather your children and loved ones and head for the light and party.

STUDIEW EEKLY



Riding the bow wheel of love

KEITH LIGGETT / keithl@vueweekly.com

for ski area romances—the chairlift romance. Some last the single ride, some for days, some for years, some for decades. Like all romances, they run hot and cold, often not on your personal emotional schedule.

Take two chairlift romances from the '70s in Breckenridge. Or maybe we'll make that three. Let's start with the first two.

Eric, in line at C-chair during winter break. A woman yells out "single?" and he's off, leaving us one short in our pairings for the ride. At the top, he's obviously made the connection. As he skis off with the babe, he calls over his shoulder, "I'll catch up with you later."

He doesn't show up until two days later. She came back out for spring break. He went back East to see her during the summer. We called her "New York" out of deference to her residence. She moved to Breck and some 30 years later they're still married. My son and his girlfriend are currently camped on a futon in Meg and Eric's basement while looking for a house to rent in Portland.

Rich met Marianne the same way.

Singles in line. They moved in together after a month. Ten years later, I was the best man at their wedding, a raucous affair at Marianne's parent's new home with too much of everything and a host of climbers scaling the rock walls of the indoor pool to dive over the walkway, just barely clearing the pool edge. Halfway through the reception, Rich found Marianne's dad in his office checking the insurance.

The third story stems from New York moving to Breck. Meg's East Coast roommate moved out to Colorado with her. Needing a place to stay, she moved into my temporarily empty bedroom while I was off climbing for the summer. In mid-November I showed up, found my bed occupied and married Shelley three years later. Like many chairlift romances, ours lasted more than a few rides, but not the decades of the other two.

MY CREDENTIALS for this piece lie in the words of a former lover: "You're a bad



long-term prospect." My time in the winters has been spent working in the industry. For years I taught ski school or ran ski shops in Breckenridge.

At the shop, taking demos in at the end of the day provided the one-on-one interaction to make a connection. "Want to meet for a beer after I get off? There's a great blues deal going on at Shamus's. Dancing later." Knowing the door and sliding in ahead of the line all works wonders.

I flip-flopped between shop and ski school. My first day back at ski school after a year-and-a-half hiatus, a young man walked into the locker room as we were changing out of our uniforms. (Ski school locker rooms are notoriously uni-sex.)

"Keith Liggett?" In his arms he held a long gold foil box. "Ah, yes." Hesitant on my part. This did not look good. He hands me the box and the bored instructors gather around smelling blood. I open the box, unwrap the tissue to find a dozen

dead black roses and a card. Loosely ripping off Dire Straits, Carole, a sometimes girlfriend, wrote, "So now you have money for nothing and chicks for free."

Yet, in all, there is a kernel of truth to her words. The best way to "get some" in a ski area is to work there. Be a local. Or at least be around enough to know the local scene like a local. Without dealing with the gender specifics nothing does it like knowing the (ahem) terrain. The one in the know gets the goods.

In ski school we watched a plethora of relationships evolve and devolve during a season. The gamut. On one wall was written in black Sharpie a single line of the truth more than any other. "It's not how old you are, it's how you ski."

In a ski resort, that's the final bot tom line. A friend I hang with some is a rippin' boarder. We do great together. Another friend from Calgary comes down and whips my ass on skis. She could move in tomorrow and I'd be just fine.

Right now they're chairlift romances. We're taking the rides one at a time and seeing how the snow falls.



It's all over but the deals

FALL LINES
HART GOLBECK
hart@viueweekly.com

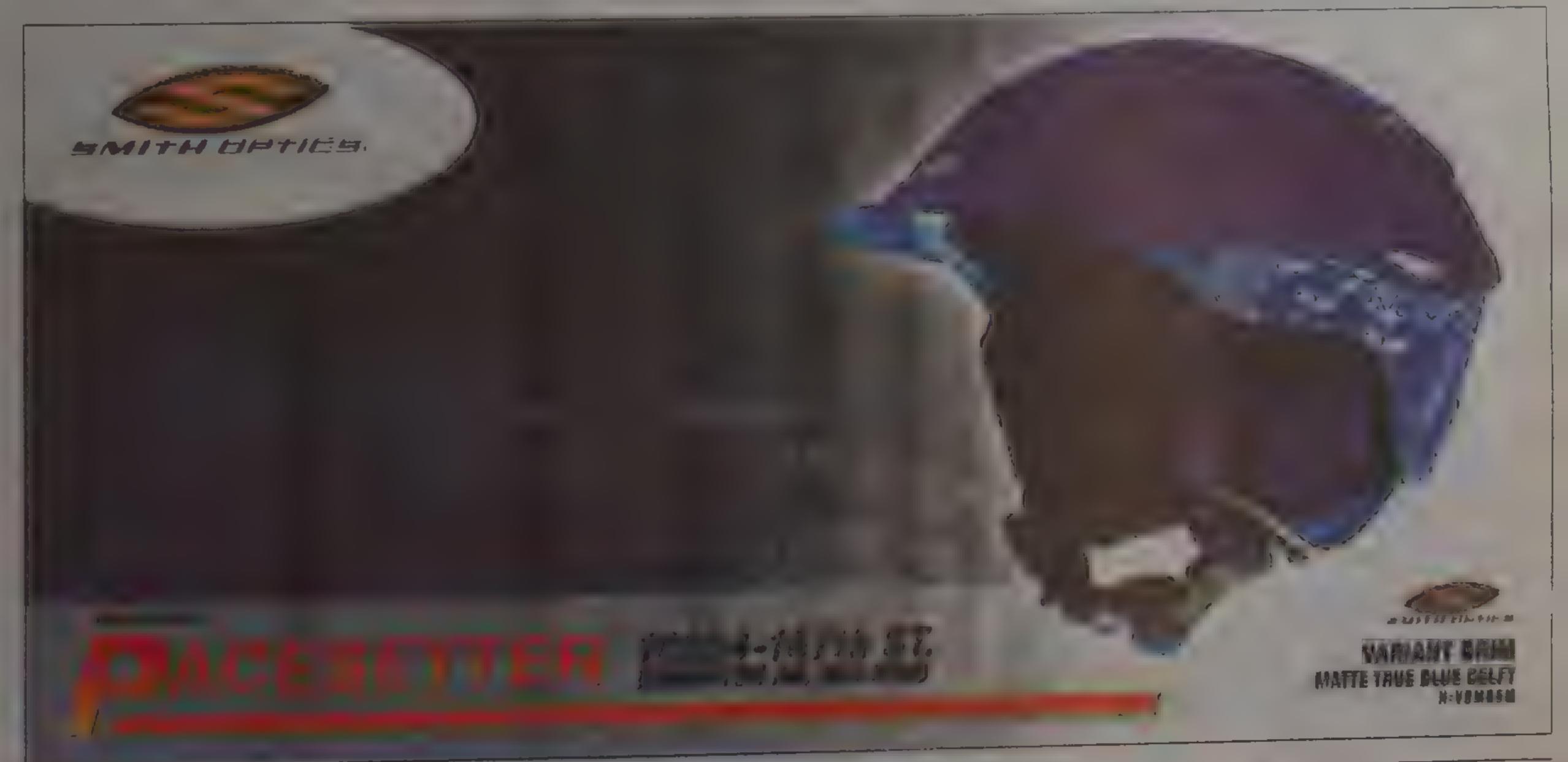
Jasper in January ended a couple weeks ago but hoteliers are extending some amazing mid-week package rates right through until the end of April. So whether you're taking time off work, skipping school or hanging around on El, check your favourite Jasper hotel for discounts of up to 30 per cent on inclusive packages—lodging, breakfast and lift tickets.

Last weekend I stayed at the Sawridge Inn and the breakfast buffet and Saturday night skiers' buffet were fantastic. Special rates start at \$113 per night for the all-inclusive deal. The Jasper Inn and any one of the Mountain Park Lodges are a little less, starting around \$104 - \$110. The Athabasca, Mount Robson and Whistlers Inn are in the \$75 - \$91 range. Choosing is difficult because they all have their strengths so you just base it on your budget and the level of luxury you desire

All these low prices don't mean a thing if the slopes are dismal but snow conditions have recently improved dramatically, helped along by nightly two to five centimetre dumps that can add up after a week or so. Last Saturday afternoon I went cruising over to the Caribou Chair and discovered 15 cm of pow on Show Off

Nightlife in Jasper is really happening as well. Sam Hate and the Jackals is a really entertaining band and if you have a chance to catch them at a local bar, don't miss it because the energy they exude is amazing

Another interesting activity is the beer tasting at the Jasper Brewing Company Established in 2005 this pub boasts the only micro brewery in the Canadian Rockies. Thirty of us converged on this main street watering hole, taking part in a tour of the basement brewery and sampling all the beers. (It's just \$12.75 for a sample platter of the different draughts) The experience was well worth it and enlightening as well. All of the company's beer is good, but my favourite was the Black Pilsner.



Snowboards Skateboards

CONDITIONS REPORT

Local

Rabbit Hill - 60cm base, no new snow. All lifts and runs open. Snow Valley - 60cm base, no new snow. All lifts and runs now open. San Ridge — 60cm base, no new snow. All lifts and runs open. Edmonton Ski Club — Open.

Alberta

Canada Olympic Park - 70cm base. All lifts and runs open. Castle Mountain — 61-132cm base, 8cm of new snow. All lifts and 50 runs open. Lake Louise - 142-174cm base, 6cm new snow. 9 lifts and 125 runs open. Marmot Basin — 38cm base, no new snow. All lifts and 75 runs open. Mt. Norquay — 85cm base, no new snow. All lifts and 26 runs open. Makiska — 16-72cm base, 18cm of new snow. 5 lifts and all runs open. Sunshine Village - 136cm base, 7cm of new snow. 12 lifts and 103 runs open. Tawatinaw — 50cm base. All lifts and runs open.

Apex — 158cm base, 3cm of new snow. 3 lifts and 61 runs open. Big White - 154cm base, 10cm of new snow. 15 lifts and 110 runs open. Femie - 145-150cm base, no new snow. All lifts and 110 runs open. Kicking Horse — 127cm base, 8cm of new snow. Kimberley — 79cm base, no new snow. 5 lifts and 69 runs open.

Mt. Washington - 110cm base, 39cm of new snow, 3 lifts and 45 runs open.

Paporama — 45-79cm base, no new snow. All lifts and runs open.

Powder King — 149-320cm base, 11cm of new snow.

Red Mountain - 150cm base, no new snow. All lifts and runs open. Revelstoke - 79-178cm base, no new snow. 5 lifts and 52 runs open.

Silver Star — 125-165cm base, 5cm of new snow. 11 lifts and all runs open.

Sun Peales - 117-152cm base, 11cm of new snow, 18 lifts and 121 runs open.

Whistler/ Blackcomb - 139cm base, 14cm of new snow.

White Water - 169cm base, 13cm of new snow.

U.S.A.

49 North — 140-216cm base, 7cm of new snow, 5 lifts and 70 runs open. Big Sky — 122-183cm base, 14cm of new snow. All lifts and runs open. Crystal Mountain — 172cm base, 7 lifts and 45 runs open. Great Divide — 89cm base. 7 lifts and 80 runs open. Lookout Pass — 147-213cm base, 7cm of new snow. All lifts and runs open. Mt. Spokane — 102-170cm base, 10cm of new snow. 4 lifts and runs open. Schweitzer Mt. - 132-190cm. 8 lifts and 92 runs open. Silver Mt. Resort — 96-188cm base, 67 runs open. Sun Valley — 83-129cm base. All lifts and runs open.

All conditions accurate as of Feb 11, 2009.



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Nite train to the peaks

BOBBI BARBARICH / bobbi@vueweekly.com

Tere is where it starts "This thought occurs to me as 1 ride the chilly triple chair a modest 170 metres out of the Wapiti River basin at Nitehawk Recreation Area. In the Prairies, we ride into valleys instead of down mountains.

While mountain-goers are often quick to shirk two-turn runs, valley hills serve an important service. They breed skiers and riders. I'm telling you this because until I met 17-year-old Derek Mosenko, I'd forgotten what it was like to dream about mountains, to flip through glossy magazines and wonder if what I was looking at was real.

arch

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Ger

"Where have you been?" he asks curiously after I tell him I'm at Nitehawk, 15 minutes south of Grande Prairie, Alberta, for work as a freelance writer.

"I just got back from Jackson Hole. Know where that is?"

"Wyoming. It's in Transworld a lot." "Where else have you been?" I ask him.

"Just here," he nods, "I'd like to go to Jasper or Whistler."

Proximity and prestige pay off, I think. "You should take the next year off, when you're done school. Go be a ski bum. You have a long time to get an education," I offer. I stop myself from checking over my shoulder for his mom.

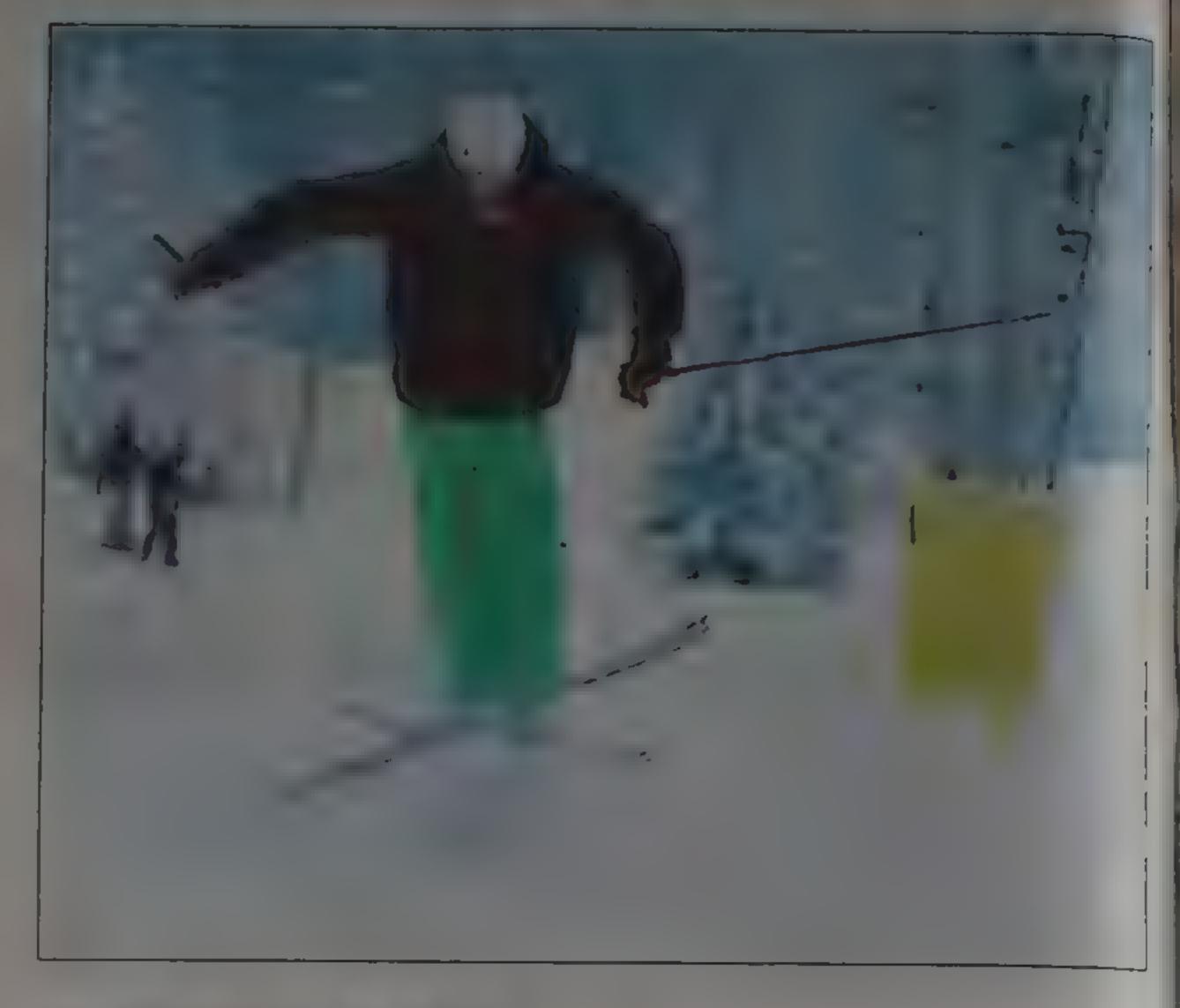
"What hills are around Edmonton?" he asks.

"There's a couple like this. But you need to go bigger. Did you drive here?" I'm prodding, taking it upon myself to show this young guy there's more to riding than what he's seen.

"Yeah, by myself. My friends usually have to work. I come every day it isn't 30 below."

I'm incredulous, That's devotion.

I learned to ski at Nitehawk. I grew up an hour north of here and my clearest memory of it is when I landed on a skier's head after rampaging over a drop on a black run called Show Off. I didn't return for a long



time—frightened I might kill someone or myself, much less muster the courage to use the T-bar-so I wouldn't say the ski bug had bit me. It took a bigger hill like Marmot with chairs and soft snow to do that. Show Off is closed for lack of snow today, it's minus 20, and I'm here because I have to be. But Derek's here because he loves snowboarding.

NITEHAWK HAS BEEN AROUND since 1960. It used to be Nitehawk Ski Hill, but it's diversifying services to attract a larger population. As a recreation area, it draws snowmobilers and luge addicts, too. The winding track brought two World Cup races in 2006, and the 2007 Natural Luge World Championships.

Says manager Duane Stevenson, "In 2002 we had a major mudslide, taking out a run called Highway 40 ' I remember this run. I think ! sprained my knee on it.

"We used that opportunity to build the luge and it's bringing in an entire ly different clientele," he finishes

"Spandex speedsters," I joke

"Yes, very different from our boarders," responds Stevenson, "but every one loved watching the races." With this diversification, Nitehawk has also won the bid for the 2010 Arctic Winter Games. It will host boardercross freestyle skiing and snowboarding and alpine racing. This summer, the runs will become mountain bike trails and the parking lot will be filled with RVs

As a not-for-profit organization, Nitehawk relies on strong community support. Grande Prairie is a city known for its hefty volunteer army and a different business ad is on each and every chair of the lift. But Nitehawk depends most on its kids. If they were jaded and judgmental about the quick turns and considerable lift lines it doesn't show. Snow guns are blast ing in the freezing cold and 30 minutes before closing, dozens of people are still waiting. So I get in line with them again. Then I try to do every run I can before it closes.

"I bought my own board a couple years ago at Canadian Tire," says Derek as we ride up the chair on my last run.

"Makes a big difference to have your own, hey?" I remember buying my first board. I knew then I was committed.

"My dad has a snowplow and made a little hill for me," he offers.

I smile. "I learned on my toboggan in the creek by my house. My first board was a Legend from Sears."

He chuckles, "You've come a long way. Now you're big time, So when 15 this gonna be in the paper?"

I laugh. It did seem, at one time. this valley was it and everything else was far away fantasies. I tell him Vue's website.

"I knew this day had a good vibe, Derek quips as we part.

Indeed it does. V



On the senator's secret service

Ski tips from Nancy Greene and other perks

. THAUCHI / rony@vueweekly.com

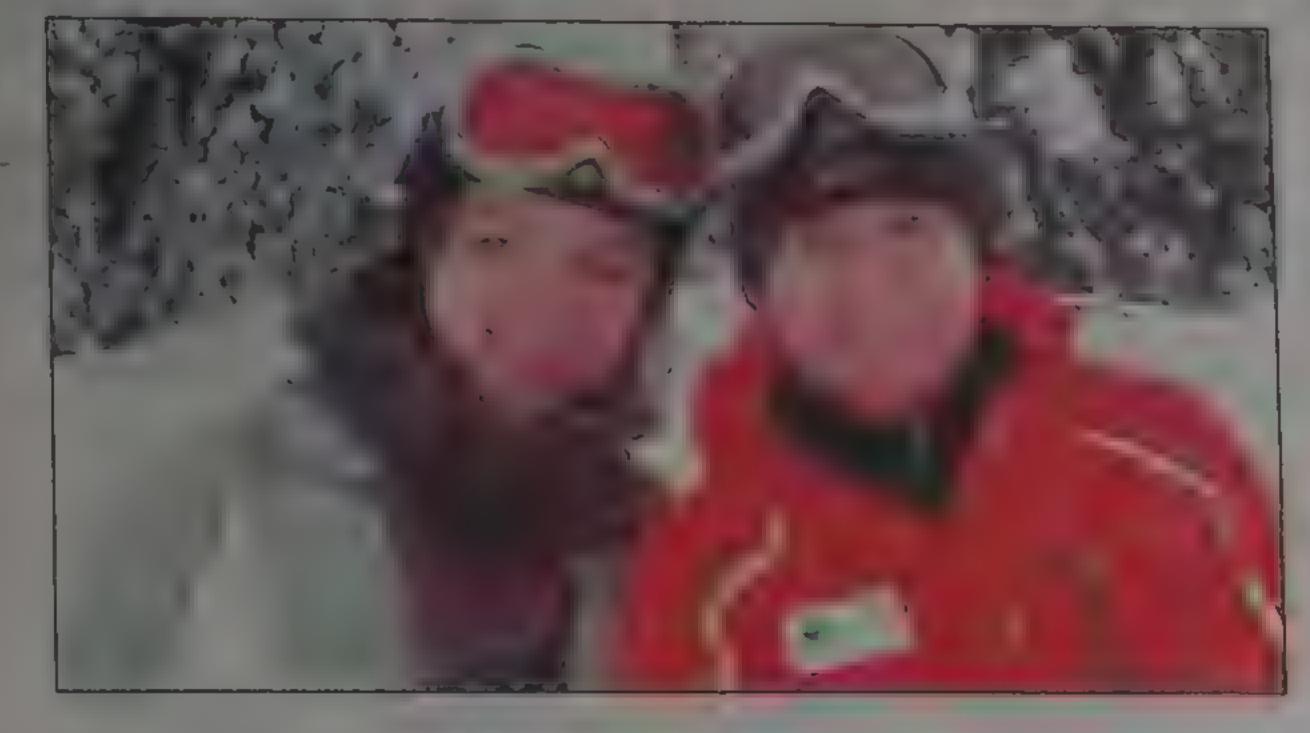
the BC interior, where we ammed that Kamloops and its amount of the resting, due to their not and of the Tod Mountain ski hill, its here was no reason to pay much at the resting.

chased by Nippon Cable, a ski-industry supplier looking to develop the area into a destination resort. The result of their efforts is Sun Peaks, a four-season outdoor playground ranked by Condé Nast Traveller's 13th Annual Ski Poli as the second best ski hill in Canada and the 10th best in the world, overall. This news was enough to make me sit up and notice.

Sun Peaks is an eight-hour drive from Edmonton, and therefore much nicer than a drive to Whistler (Condé Nast Traveller's top-ranked resort). It's even easier by plane. Kamloops Airport has recently started to receive Westjet service and is receiving daily flights from Vancouver and Calgary. From Kamloops, Sun Peaks is a 45-minute drive past a little town called Heffley, on an unlit gritty road bordered by snowbanks, decorated disconcertingly with stuck automobiles.

Once at the top, our relief turned to ravenousness, suitably addressed at a steakhouse called Mantle's. My daughter and I, trying to stick to an inconveniently-timed dietary cleanse, enjoyed juicy salmon fillets baked medium-rare, while our travelling companions tore apart a heap of ribs, braised to melting tenderness and presented vertically, dark towers of swinish ecstasy.

Revived by kilos of flesh, we felt sprightly enough to make the short trudge to the Sun Peaks skating rink,



ESUN PEAKS

where we cut figures into the large artificial surface around clusters of wobbly Australians playing hockey with more vigour than coordination. The family-friendliness of Sun Peaks was carried in the aroma of grilling hotdogs and the presence of a magician in a bunny suit, merely the first animal mascot we would encounter on the hill.

Sun Peaks's compact village of markets and hotels (the Delta being the most overtly grand) also offers adult nightlife through a disco and assorted bars, pubs and lounges. Due to advanced sleepiness, I failed to obtain personal assessments of these facilities, confining my revels to a pint of Czech lager purchased at the liquor store and brought into our room at Nancy Greene's Cahilty Lodge. Owned and operated by the famous Olympian (and Chancellor of Thompson Rivers University) and her husband Al Raine, the Cahilty is an amiable hotel with quiet rooms and hallways full of memorabilia.

THE NEXT DAY we arose early, took coffee at the 5-Forty Café and headed

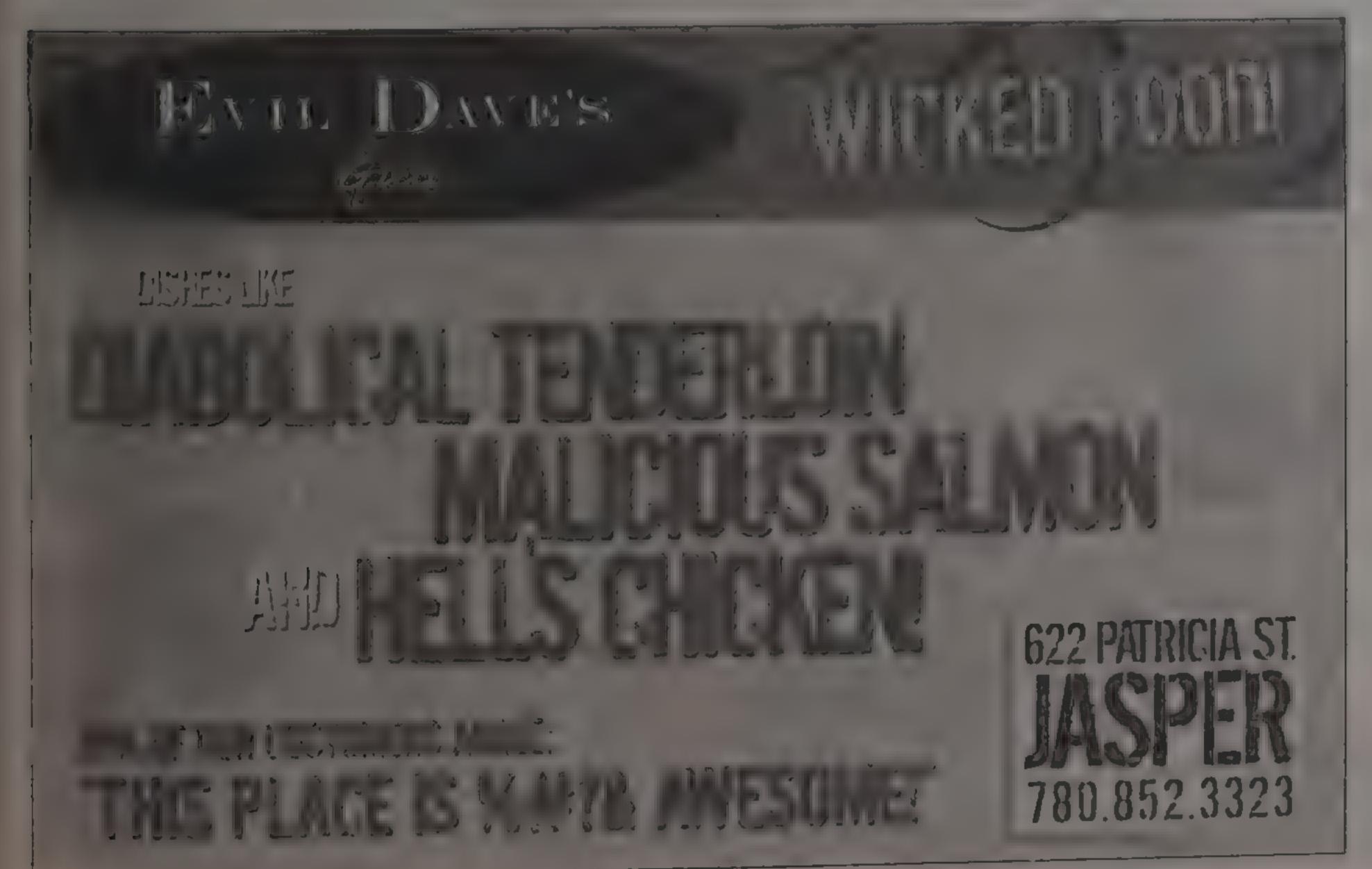
off to pick up lift tickets (\$71 for adults and \$57 for youth). I packed Ms Youth into a half-day downhill class, strapped on my rental boards (performance Elans, brand new and shockingly easy in turns) and took off for the slopes.

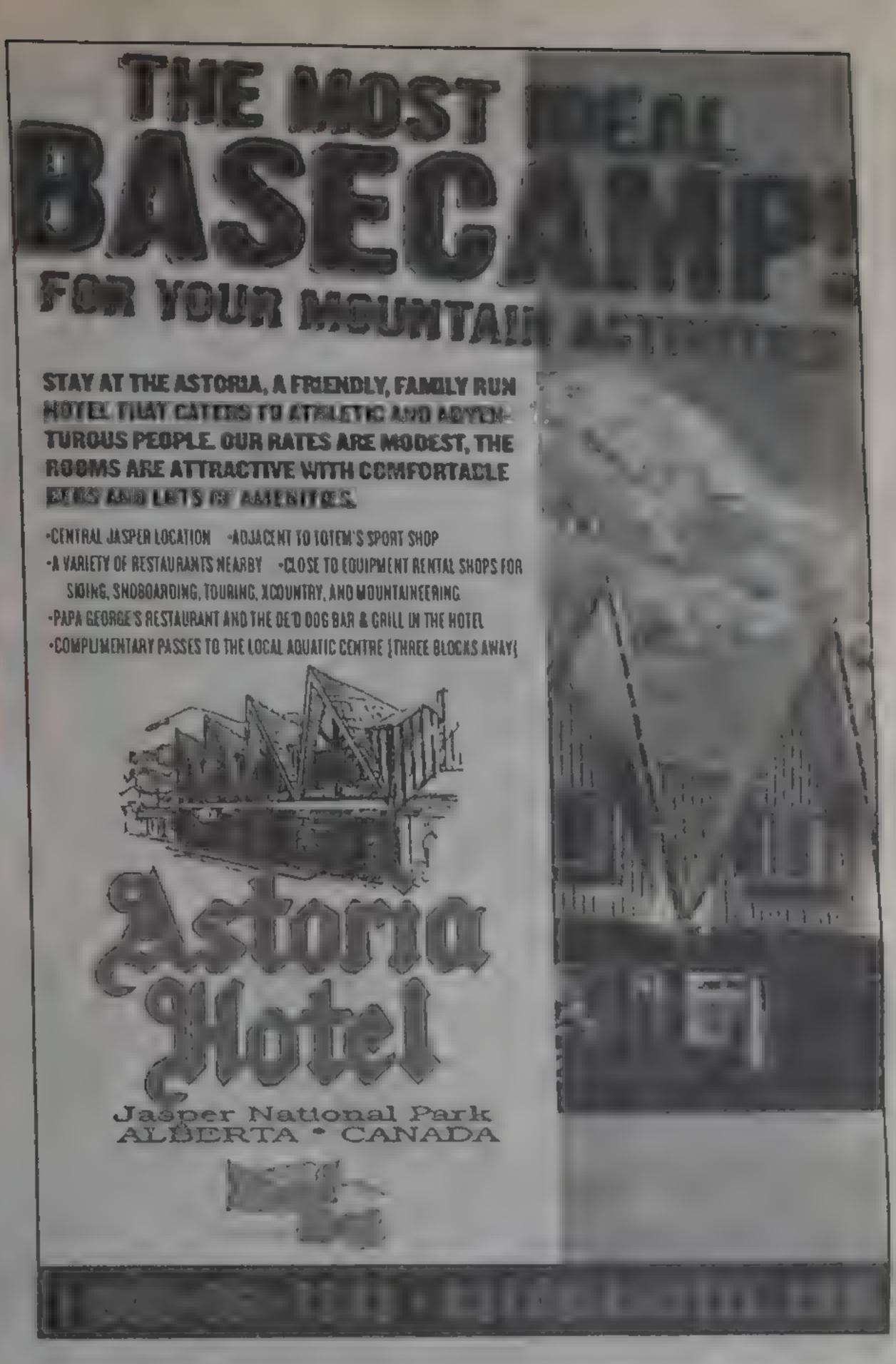
Riding the lift at Sun Peaks, the first impression 1 got was one of a vast cloverleaf. From the central village the riding area spreads over three mountains (Tod, Sundance and Morrisey), each fed by a high-speed quad chairlift. Mt Tod, the largest, is further served by three secondary chairs, resulting in negligible wait times. In comparison, the congestion at Whistler is Blade Runner-esque.

Sun Peaks is not only spread out, but tall. Even while taking the snow-shoe tour (a pleasantly effortful one-kilometre jaunt with a tour guide to a trapper's çabin where marshmallows are toasted and hot chocolate swilled), I had no idea that there was so much free space.

With three mountains, each being somewhat different in slope and orientation to the sun, and 122 runs (not counting the back country peak

CONTINUES ON NEXT PAGE







URBAN SKIING

DON CHAP FRENCH PAGE 17

Driving back, I struggled in French to the plant to the increasions cabbie. I don't know if he understood, but he either accepted it or gave up trying. Besides, the weather had turned ugly and cars were stalling and sliding all over the hilly roads back to the hotel. He had more important things to worry about than some crazy English skier.

A LITTLE WHILE LATER, I launched air off the parliament walls. Crossing under the fortifications through a spooky stone corridor, I arrived at the Esplanade Powder Magazine. In the 17th and 18th centuries, this was where armies refilled their muskets and cannons with gunpowder. With a name like that, it seemed the perfect place for ski subversion. I climbed the slopes abutting the walls and launched several times off a roller into a snow-filled wading pool.

Then I eluded the night security guards watching the Ice Palace and headed for the stairs I'd seen the kids skiing earlier. And that's where my fun ended. As I skidded to a stop at the bottom, another security guard came round the corner and I got a stern but friendly send-off.

Later that week I related my exploits to Samantha McKinley, communications coordinator at Mt-Ste-Anne. "I'm sure it's illegal but there aren't really any rules, so they don't know what to do," she said, "Instead, they just ignore it."

Like skateboarding in the '80s, urban skiing is still an outlaw's sport in its infancy, too new for bylaws, restrictions and "no skiing" signs in local parks. In all likelihood that is coming, but in the meantime skiing Québec's historic ramparts in a snowstorm seemed to me like a valid and culturally appropriate experience. Like the explorers, soldiers and rebels before, I'd braved the elements, the law and potential injury to indulge my passion. What's more Québécois than that? •

SUN PEAKS

CONTRIUED FROM PREVIOUS PAGE

accessed by snowcat), a person could happily ride for a week at Sun Peaks with little chance of boredom. People on return visits may notice the 20 new lines in a gladed area created from the removal of beetle-infected spruce trees, while terrain park riders have the benefit of a substantially revised and enlarged facility, sponsored by Monster Energy Drink.

According to sales and marketing manager Anne Haight, Sun Peaks is the second-largest winter resort in British Columbia, and it has the most snow. The area's relatively early season is one of the reasons that Herman Meier and the rest of the Austrian National Team have made Sun Peaks their official North American facility.

INDEED, HEAVY SNOWFALL had brought up Sun Peaks's already excellent base by 35 cm, several

days prior to our arrival. The groomed runs were lush and enjoyable, particularly the long cruisers such as the aptly named Five Mile Run. Due to unusually warm day temperatures (about plus 2), the snow in the ungroomed areas was slushy and a bit hairy for my skill level. Most of the runs are for intermediate riders like myself, but there are also plenty of challenges, such as the enjoyably terrifying Spillway, which mates a civil blue run to a shockingly convex runout. The speed makes it understandable why Sun Peaks is host to the Velocity Chailenge (March 4 - 7), in which racers attempt to hit 180 km/h—and survive, presumably.

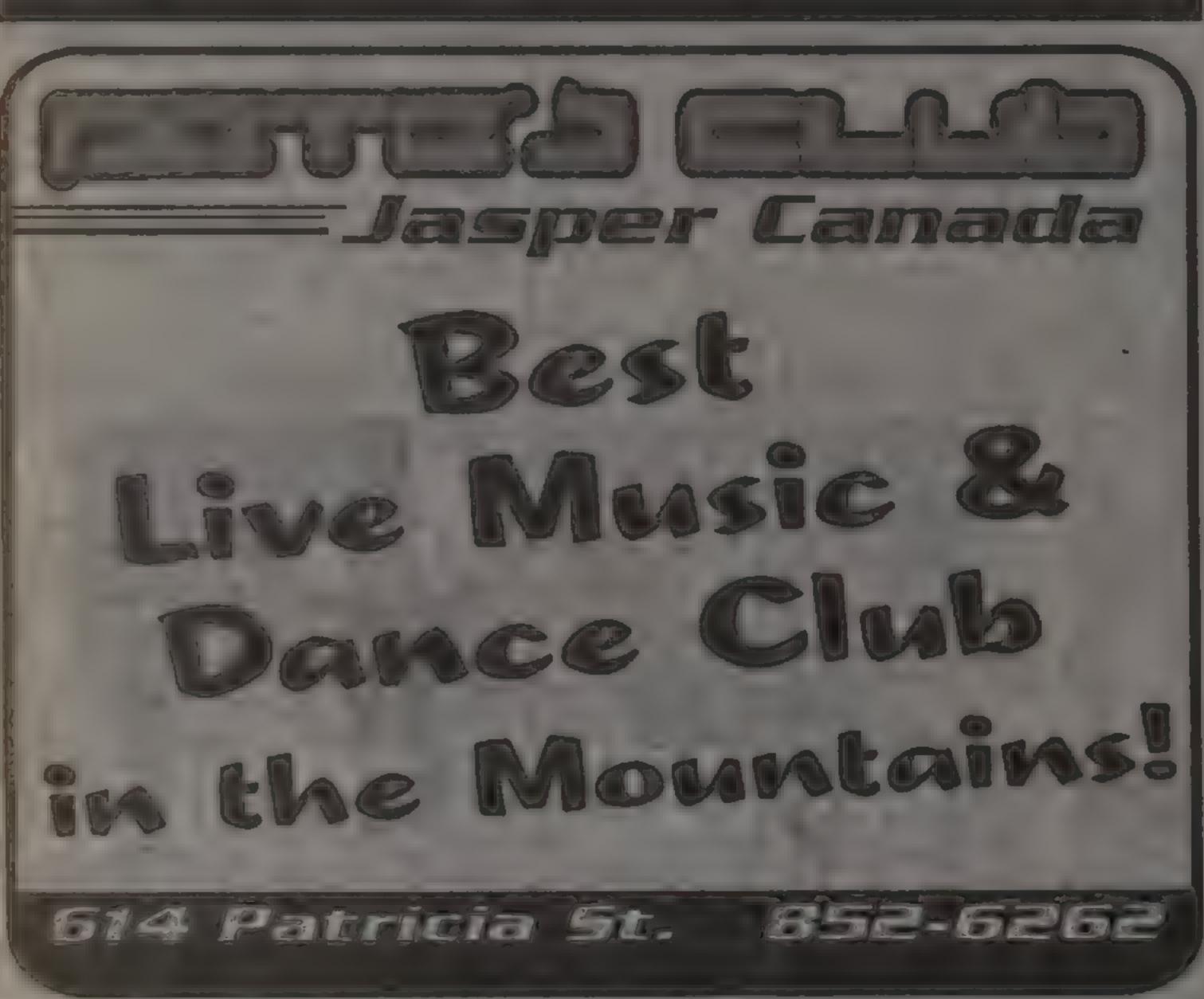
No longer racing, but still hella fast, is Nancy Greene. Though prominent in Sun Peaks advertising, and their Director of Skiing, I believed her to be a remote celebrity figurehead, more mythical than actual. But no, there she was at the top of the Sunburst Express chair at

I pm, as she is most every day, waiting to ski with visitors,

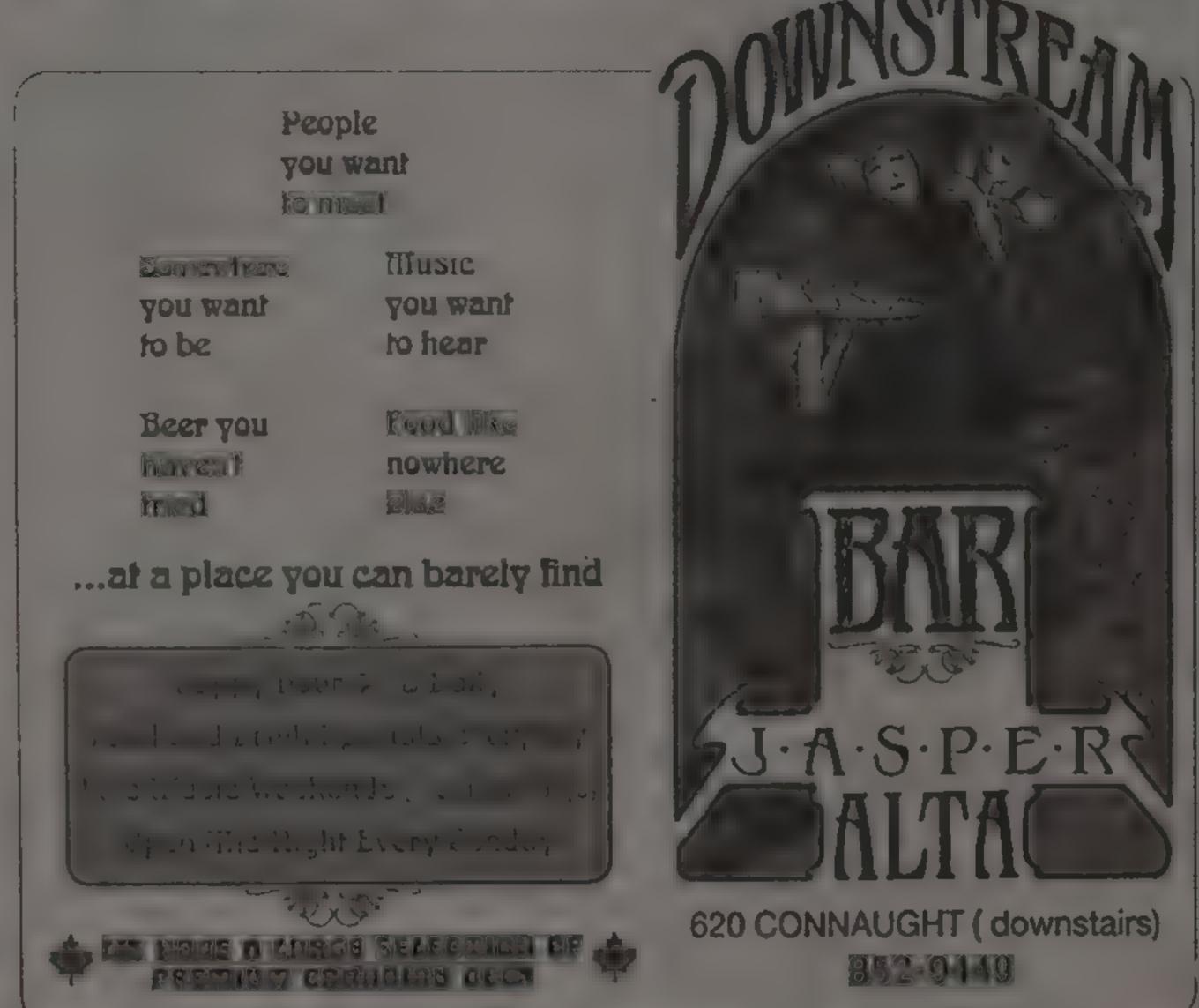
In red jacket and knit cap, Greene looks pretty much exactly as she did winning gold medals. Genially waving away my bumbling congratulations on her recent nomination to the Senate ("you mean condolences"), Greene took us on several brisk runs. sizing us up with her coach's eye Regarding my stance and posture, she made a couple of friendly suggestions that nonetheless had the weight of command. One doesn't normally obey strangers, but when Nancy Greene tells you to get off your heels, you're not going to say, "no." And, of course, she was right. Deep moguls instantly became easy with the weight staying on the ball of the foot, the head of the metatarsal. "I call that the G-spot," Nancy Greene whispered, her eyes mischievous, my jaw slack.

Completing the surreality of this moment, and our ski trip itself, we then had our pictures taken with a bear and a kangaroo. Might that every day be so perfect.









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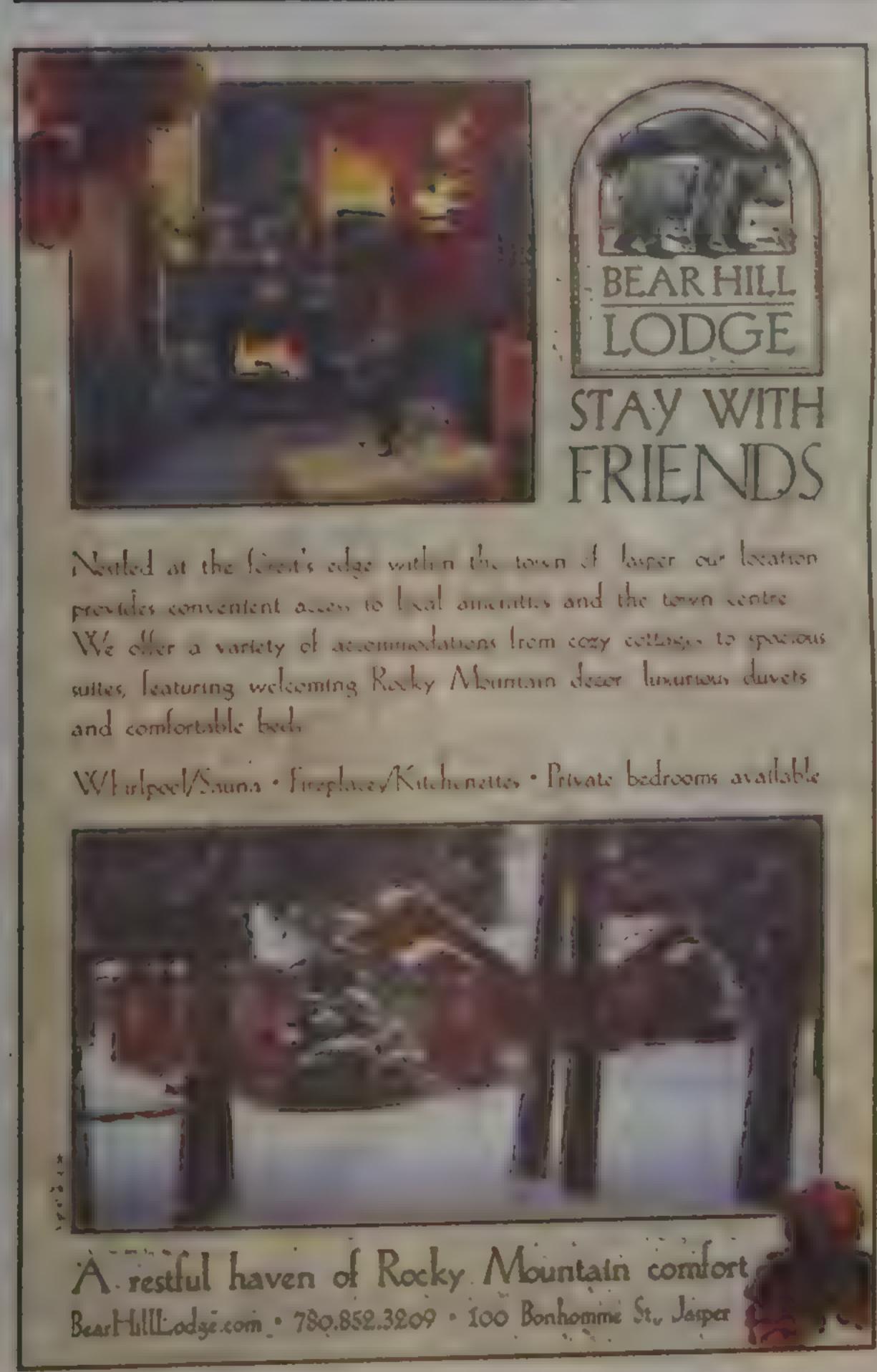
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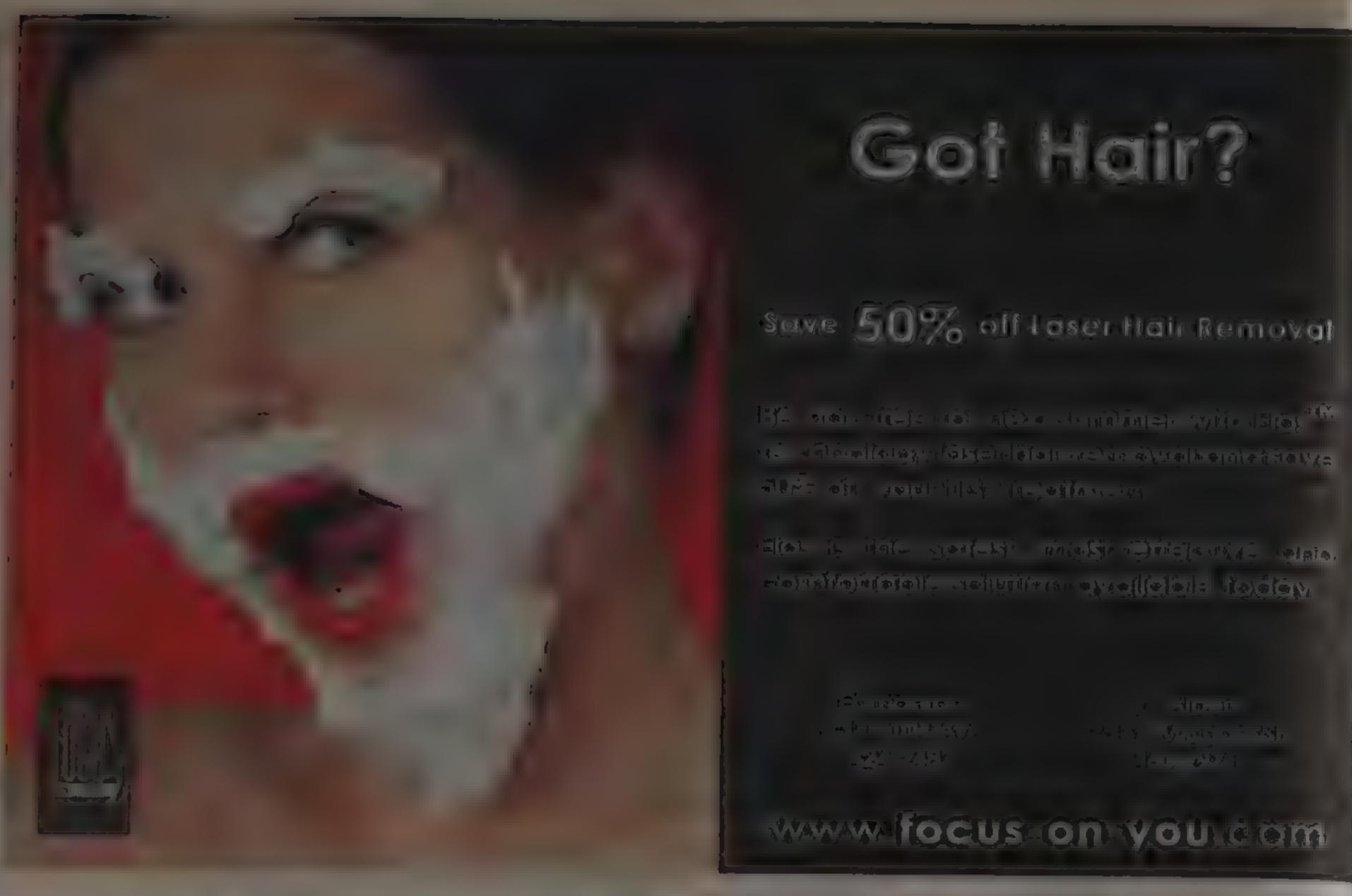
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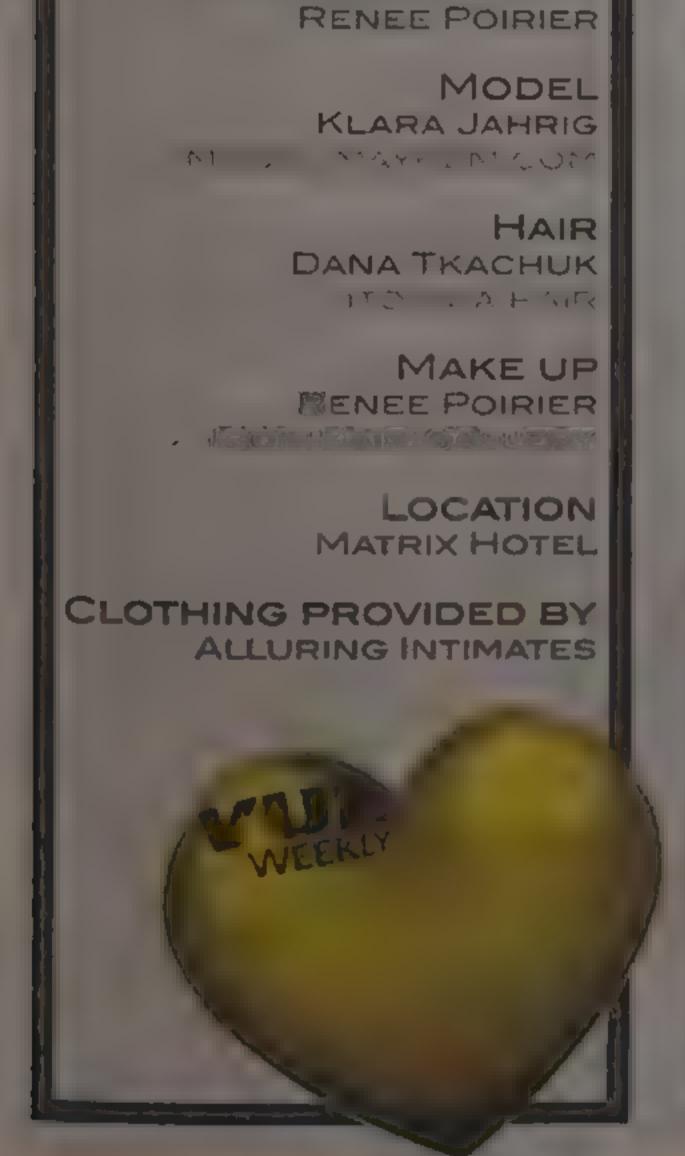
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PHOTOGRAPHY

FRANCIS TETRAULT

LOCATION STYLIST

Alberta's Workers

Live Education Work Union!





Kill Your Television exposes the lies of romanticism, consumerism and musicals with *Hello Hello*

DAVID BERRY / david@vueweekly.com

They eagerly rush to the flower shop, find only the finest of chocolates, book reservations at the most impeccable of restaurants, and spend the day in a haze of wine and romance, wrapped up as much in the orgy of acquisition as the sweet embrace of their lovely. It is safe to say that Kill Your Television's artistic directors, Nathan Cuckow and Kevin Sutley, are not among that class.

"Valentine's Day is a completely consumer driven, totally constructed day for supposedly celebrating the love that you have for someone

THU, FEB 12 - SAT, FEB 21 (8 PM)
HELLO HELLO:
A ROMANTIC SATURE
DIRECTED BY KEVIN SUTLEY
WHITTIN BY WATER HIMS
STARRING NATHAN EUCKOW, BETH GRAHAM,
JESSE GERVAIS, MOLLY FLOOD
ROXY THEATRE (10708 - 124 ST), \$15 - \$25

else," spits out Cuckow, the vitriol perfectly evident in his speech, if not his face. "It's this totally manufactured thing about making a buck: the more you spend, the more you love them."

"I know," agrees Sutley, slightly bemused. "Even in school, I remember the horror of not getting a card, or not having a card to give to somebody. And now it's just bigger: flowers, diamonds, huge gifts. If you can get away with just taking someone to dinner, you're doing pretty good. And even if you sort of realize all that and try to stop it, it's like you're not holding up your end or something."

Luckily for them, they'll get to take out some of their anti-Valentine's aggression with their latest production, Karen Hines' Hello Hello: A Romantic Satire. A biting, clever send-up of romance, Broadway musicals and escapist entertainments in general, it's a

CONTINUES ON PAGE 38

Hines sight

Karen Hines is perhaps best known for her Pochsy series, the Governor General Award-nominated absurdist, satirical monologues that she has written and starred in across the country. There is certainly something of the spirit of Pochsy in Hello Hello: A Romantic Satire, a twisted version of a boy-meets-girl musical that shares a cynical but ultimately hopeful view of the world, as well as a penchant for twisting society's pleasantries against itself

On the occasion of Hello Hello opening in Edmonton, Vue had a chance to speak with the exceedingly loquacious Hines about the political and personal genesis of Hello Hello, why she's against "mindless escapism" and how she thinks the world has changed since she first wrote the play, and what that might mean for it

VUE WEEKLY: To start simply, where did Hello Hello really come from?

KAREN HINES: I wrote what I'd call a precursor in 1994, but I was really inspired to come back to it when Mike Harris was premier in Ontario. He began a series of really, really damaging, widespread cuts the kinds of cuts that you can't really just change your mind in four years and everything will be back to normal. Originally

what I had written was big, sort of too big to really be feasible, so I decided to skirt the issues of economics by shrinking the cast to four, which in its own way became a cast of thousands. Basically, I ended up describing a lot of things, because words are free. So I ended up having two characters who are sort of the central story, and two characters who describe a musical that would basically be impossible to produce: there's weather, there's nature, it's huge and lush and people are everywhere, all described through words. It's minimalist, but extravagant at the same time

At the same time, an even deeper core is my upbringing. My parents were scientists and they taught me from a very early age—probably far too young to be able to handle it properly—about global warming and things like that, but they were also great fans of the musical. As much as they were extremely analytical and scientific, in a weird way they were always into this kind of escapist entertainment. They're very sentimental, but also extremely hardcore when it came to telling me what my chances were of surviving my natural years, and that juxtapo sition was very much an inspiration.

VW: That certainly comes across in the play, although there is a certain element of critiquing sentimentality, so I'm wondering what your thoughts are on these kinds of romantic, sentimental things?

KH: I read somewhere that sentiment is the

absence of true feeling, which I like. But truthfully I have no problem with romance; I'm all for it, and I think that comes across in the play. I believe in escapism, as well, I think we all need it. What I'm not so into is sentiment at the exclusion of intelligence. I'm not so into mindless escapism

For myself, when I hit that kind of critical point in my adolesence and early 20s where you start to criticize the world around you, that was when I would start to feel quite paniced when I'd watch something like, say *Terms of Endearment*, and see the manipulation onscreen. You know that there's a beautiful story being told, but I was troubled by what could be seen to be less pure drives behind it.

In Hello Hello, very often two things exist at the same time, and especially opposites are coexisting. It is a love story, but it's also a deconstruction of the boy-girl form. The love is real, and it's meant to be real, but it's subverted

It's actually designed to deconstruct itself and implode as a musical and a love story. The songs aren't really full songs, the love scenes are never really complete, and everything is sort of turning into something itself before it achieves its full potential. I always wanted to pull away from that ultimate satisfaction that the form gives, because it's not about giving satisfaction, it's about questioning why you need satisfaction so badly

VW: One of the other major critiques in the

play, and I guess it's tied in a lot with the escapism you mention, is against consumerism, mindless consumption. Where did that come from, and do you think our mindset is going to change, now that we're starting to see some of the downsides of that viewpoint?

KH: I do think it's less a critique of sumerism than it is a critique of escapism. A lot of what I was questioning was whether things like consumerism and romanticism, are those sort of a universal escapist urge or just an innocent human tendency? How can someone who really wants a baby and loves their baby, how can they also do all of the things that are going to make that child's life shorter or worse off?

But it's definitely very different now, with Obama. When I wrote it, we had Bush, and we were sort of heading towards all this horrible stuff that's been coming up lately. I'm really curious to see how it plays now.

Truthfully, though, I think a lot of people are weirdly relieved that all these things have sort of happened, because underneath the frenzy to have all the right stuff and do the right renovations and all that is the desire to not have to have it, to just relax and hang out at home. I think we're going to see a lot of changes now. Although, honestly, if this species is going to continue existing on this planet, we're going to have to see a radical change in our lives. v



Small world

Beth Graham's latest ably explores the interconnected lives of a small town

PAUL BLINOV / blinov@vueweekly.com

Te're all in this together, whether or not we realize the connections that link us: if the flap of a butterfly's wings can cause a hurricane on the other side the world, A Life in the Day

goes on to show that the emotional ebb of a small town can also have unseen effects over its people. Those invisible connections are laid out quite clearly in the complex but wellhandled Maggie Tree production, a breathless, physically demanding revue of the minds and moods of an entire small town

The script (penned by local Beth Graham and dramaturged by Kristi Hansen) presents the waking lives and sleeping perspectives of a dizzying array of characters: in no particu-

lar order (and probably missing a couple), we hear from a cat, a bird, an old widower, the local crazy, a neat-freak, his hot dog vendor, a pair of rebellious teenage girls, their mothers and even the Greek gods, having their own dramas up aboveplus a trio of narrators who, like the mythological Fates, watch the unfolding events with omniscient eyes. There's an Outsider, too, in the clutches of a personal crisis that, little does she know, is mirrored by the townsfolk's individual struggles.

The stories come together like a well-edited documentary that has permission to enter its subject's innermost thoughts and read them straight off the mind, told through

so many characters on a set of hanging windows and scattered props, and often explained with physical movement as much as dialogue. The plot builds to a climax, per se, but doesn't sacrifice its unique, splintered style to get there

CATALYST THEATRE (8529 GATEWAY BLVD), \$15-\$18

To have a trio of actors zipping through all of these lives, trading off between narration and character embodiment, is an impressive juggling act, though it takes some time to get every ball arcing through the air. From the get-go, the script and Vanessa Sabourin's direction has Amber Borotsik, Michelle Brown and Mark Jenkins speeding through plenty of charactersper-minute. That takes some getting used to, especially while we start in

abstract dreaming rather than grounded lives. But as the town wakes up, numerous narrative threads start to weave together, characters are fleshed out, scenes start to develop more and the unusual style finds its footing as the town comes alive

NO SMALL PART of A Life in the Day's success hes in its cast. The vibrant trio flings itself through the script and direction with unending energy-to resort to cliché, they make it look, easy. Borotsik in particular stands out as a twirling force: she's never lost to the complications of the script, she blasts through characters and abstract movements alike with the rapid efficiency of a machinegun. Brown and Jenkins carry on with just as much gusto, transforming from character to character with fluidity, imbuing each with personality

Props, too, get cast into a multitude of uses: sometimes a paintbrush is a fish in a dream, or used alongside cups and other knick-knacks to line a rectangle of light as a grave. At its best, it gives the whole thing some wry fun: a transistor radio is replaced by a cane as its antenna is raised, then by a stone when its user finds the station she was looking for—classic rock

If there's any issue with the script itself, it's that its attempts at sticking to poetic dialogue occasionally feels forced: Graham tries to give almost every quick line some weight, which makes for a few ugly standouts as we whiz by. But for the pace it sets for itself, A Life In the Day develops a splendid amount of gravity as it bustles through a simple day and the complicated tangles that tie its many characters together. V

Electric Barbara

Ideas, entertainment come together in Studio's Shaw production

DAVID BERRY / david@veeweekly.com

It's true that George Bernard Shaw's plays can be little more than compet-Ling rhetorics, but when they're in the hands of someone with his gift for it, why not just have two hours of arguments? Major Barbara, Shaw's treatise on poverty, religion, business and war, can occasionally reduce its characters to a matter of viewpoints—as Shaw has said, the ideas they're expressing are done so because the destiny of the character depends on it, though it can occasionally feel like their destiny depends only on the particular idea—but in Shaw's hands, it's never a chore. The play is littered with that turn-of-the-century Irish wit, as funny as it can be piercing: "Leave it to the poor to think poverty a blessing," and "My dear, you are the incarnation of morality. Your conscience is clear and your duty done when you have called everybody names" being two of the choicer cuts.

These lines are only better thanks to Shaw vet Jim Mezon's assured

UNTIL SAT, FEB 14 (7:30 PM) WRITTEN BY GEORGE BERNARD SHAW STARRING MATHEW HULSHOE, JOSHUA DALLEDONNE TESS DEGENSTEIN | TIMMS CENTRE (87 AVE & 112 ST), \$10 - \$20

direction. Tuned to the rhythms of the script in a way only a man who's done 40-plus Shaw plays in his life can be, Mezon doesn't waste a gesture pushing and pulling his actors across stage and their characters' lives with an assured aplomb.

The plot, such as it is, involves the return of an erstwhile patriarch to his grown-up family. Having left them long ago to focus on his career making various weapons of war, Andrew Undershaft (Joshua Dalledonne) comes back to his family's estate at the behest of his estranged wife Lady Britomart (Joëlle Présontaine), ostensibly to ensure the family's financial future. Once there,

though, his career rubs most of the family the wrong way, particular the eponymous Barbara (Tess Degenstein), whose work with the Salvation Army seems to be at direct odds with her father's destructive, though quite lucra-

AS UNDERSHAFT slowly tries to corrupt Barbara, much to the bemusement of her professor fiancé Augustus (Branden Martin), Shaw explores the

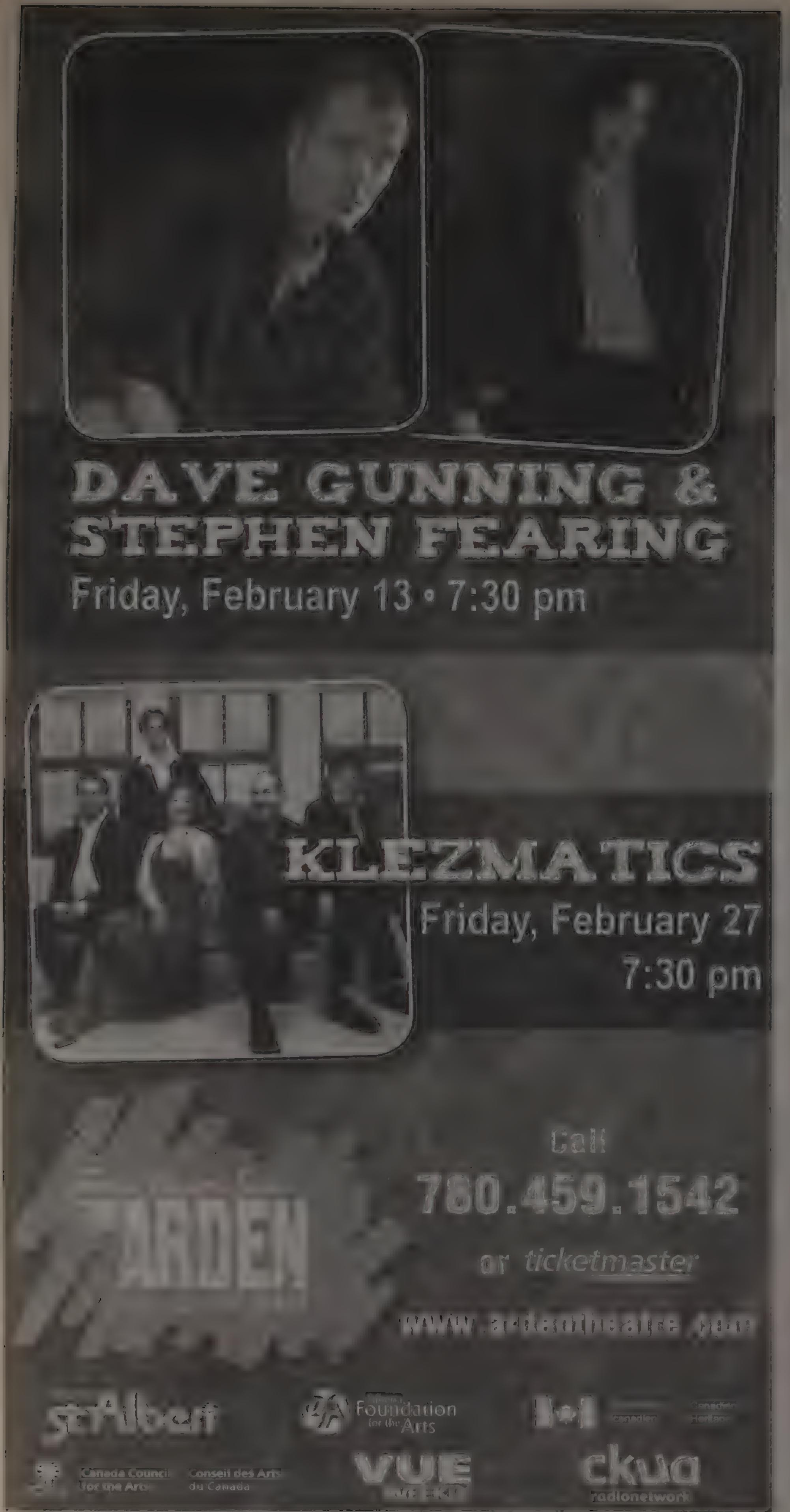
tive, business.

vagaries of poverty, specifically contrasting the spiritual salvation of the Sally Ann against Undershaft's much more tangible, though nefarious, ver sion. Long arguments about the best way to drag the poor up are all the more interesting for the fact that Shaw is letting two institutions he really has no particular love for duke it out: capitalists and the church Though it's clear by the end who has the upperhand, Shaw never lets the

pragmatic facts obscure the brutal realities, and that it all ends so neatly is properly disconcerting

Not that this production feels at all like a polemic. With an inspired group of performances, particularly from the quartet of actors I've mentioned by name, Major Barbara is often as entertaining as it is thought provoking, a splendid example that ideas and entertainment need not be mutually exclusive. v





Bad sex

Missionary Position examines power and sexuality on an 18th century plantation

SARAH HAMILTON / hamilton@vueweekly.com

tion, up at SNAP until February 21, is a complicated exploration of sex and racial politics on Egypt Estate, a plantation in Jamaica. Gardner uses entries from the diary of Thomas Thistlewood, the owner of the estate, as the inspiration for her prints.

Gardner prints maps, headdresses and text on Mylar using vinyl, resulting in clean, sharp images. Resisting the urge to patinate the backdrop, Gardner still uses script fonts so the acts of Thomas Thistlewood are laid bare before us, emulsified from 200 - 300 years in the sandy hills of the estate.

One entry from 22
August, 1768
reads, "Put a collar
and chain about
Sally's neck, also
branded her with
TT on her right
cheek. Note her
private parts is
tore in a terrible
manner."

Gardner's work is complicated by the condition of race and historical circumstance. We these know women are slaves. and that he is exploiting them, but as Gardner strips away some of that dusty postcolonial discourse, she explores contemporary sex politics through Thistlewood as well.

On one wall, there are head-dresses of dark, braided hair. She incorporates vices into each display, as hair, wrapped and braided around metal collars, handcuffs and shackles, becomes adorn-

ment, like ancient Egyptian head-dresses. On another wall, "Plantation Poker: The Merkin Stories" are ornamented pubic wigs with crosses, beading and hand-cuffs woven into the hair. They are shackles and fetish props.

A STRICTLY post-colonial, feminist reading of Missionary Position is unrewarding. Gardner addresses a much more complicated issue: the juxtaposition of worship and enslavement. Though the women of Egypt Estate were wholly exploited, Thistlewood was also



subject to the confinements of his society. His detailed diary entries read like shoddy erotica, but he needs his slaves to maintain his lifestyle. The sex, though exploitative, captivates him.

Gardner's adorned shackles articulate a sense that sex and power can't be polarized; it's hard not to be intrigued by Thistlewood's depravity

lates something that is both indulgent and horrifying, but essentially human.

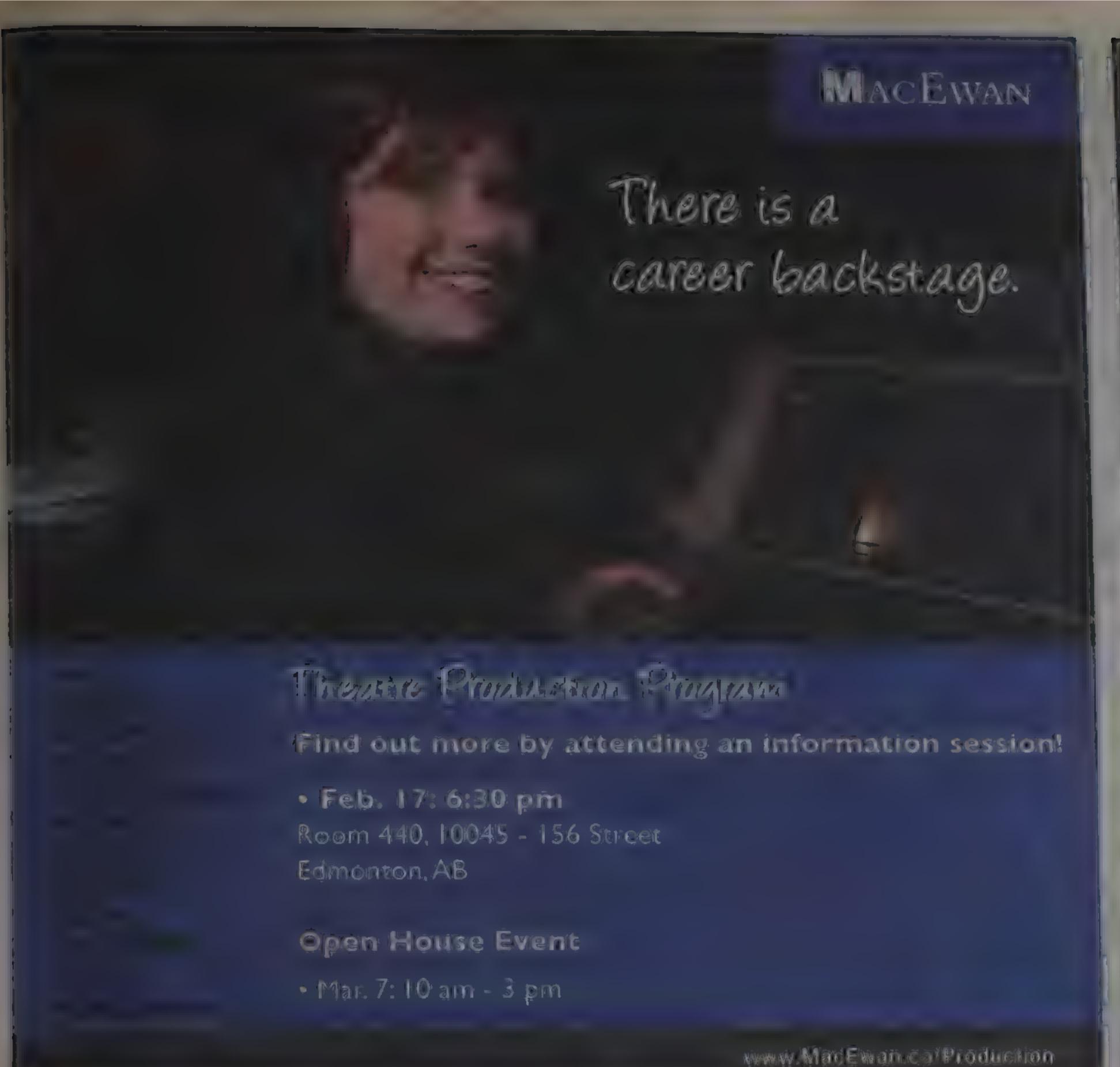
Though Thistlewood's writing about his slaves is chilling to us, I think how few people speak kindly of their lovers when they are not around in contemporary life. It's not taste ful, but it's not new, either. What if we were to be judged publicly based on our private correspon. dences? How would our private thoughts measure up to public scrutiny three centuries from now? Where Gard-

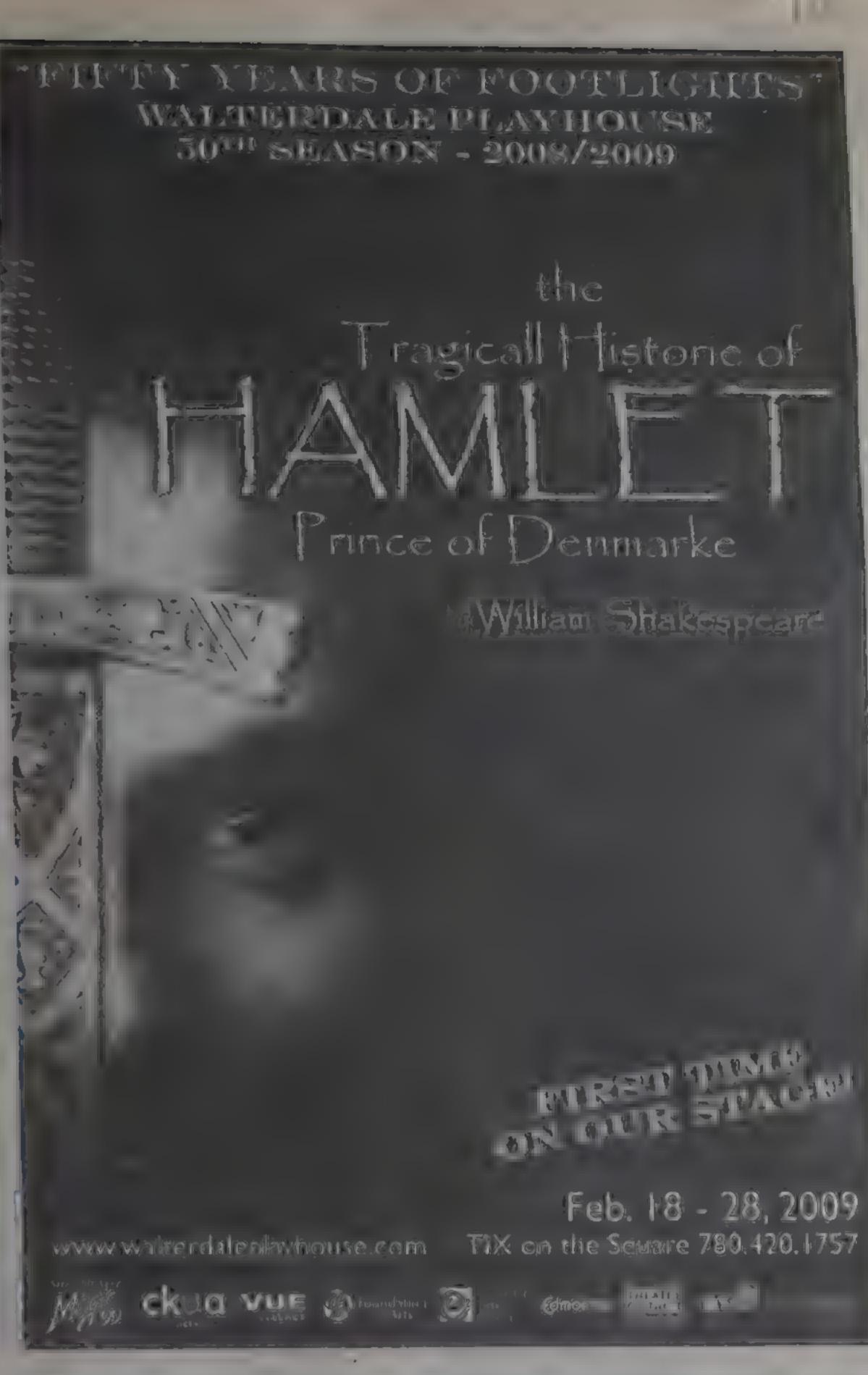
ner falters is a small animation in the corner of the room called "Marking His Territory." An o the r w is e ambiguous reading of the works stagnates here

The image is an electronic animation of a dog lifting his leg to urinate. The animation is not particularly well-done, nor does it contribute to the complex conversation about power, race and sex. It takes a complicated subject matter and reduces it to a three-word summary.

Otherwise, Gardner's work is visually captivating and ornate; as she pushes further into the complicated world of power and sexuality, she challenges us to reflect on the uncomfortable structures that exist within our own culture.

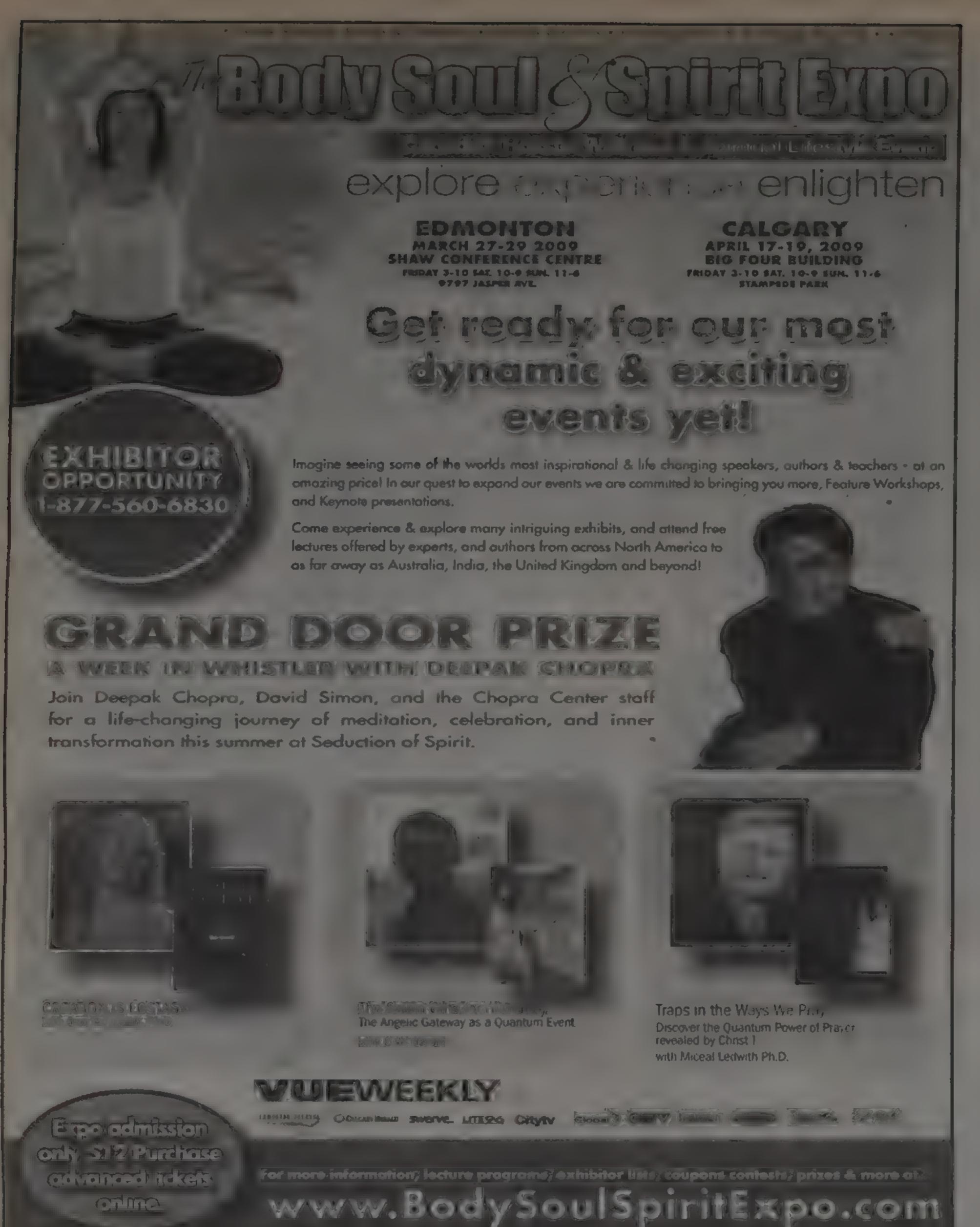












CONTINUED FROM PAGE 34

boy-meets-girl story with several sharp twists, like for instance the presence of a much-desired, heavily advertised mirror ball necklace that just happens to double as a receptacle for poison, should the pain of living be too much to take.

That a central part of the story concerns a shiny, pretty thing used to kill yourself isn't just a coy joke: poison as an object of desire speaks to both the play's subtle warnings about buying too much into romantic ideals and its pointed critique of consumerist culture. For Sutley and Cuckow, the fact the play's world is obsessed with buying something that will ultimately kill them is central to understanding the play, which was written back in the mid-'90s, when Hines saw rampant consumption and commercialization slowly destroying a lot of what she held dear (for more on the play's genesis, see the Q&A with Hines).

"I think one of the things that really drew me to it initially was how it shows not only the facade of consumerism, but sort of the facade of people who are against," offers Sutley, in the confident cadence of a man who has turned these ideas over in his head a few times. "Though there are those who don't really pay attention, a lot of us will look at consumerism and say it's bad, but we don't realize how enmeshed we really are. We say we want change, but we don't really look at how that's going to affect us."

"Like, we'll complain about it, but we all still have our iPods," offers Cuckow. "It makes us happy, when you buy something. Materialism is something I fight against, too, but when I finally got my iPod it filled me with so much joy. It's my precious."

As both Cuckow's use of the diminutive in describing his mp3 player and his earlier rant against Valentine's would imply, conspicuous consumption seems to have particularly affected our love lives. While lavishing a lover with expensive

presents may be one of the more obvious manifestations, Sutley sees it infecting us in more nefarious ways, too. And one of the things he's come to particularly appreciate about Hello Hello is the way in which Hines points those out; this is no simple anti-capitalist screed, but a thoughtful meditation on how something like consumerism is just one of many ways we tune out the problems of the world to make our lives easier

"One of the things that really struck me as we got into the play was the idea that we use romance and we use love as escapism. A bulb really went off when I realized that," he explains "So many people we know sort of get into this pattern of serial monogamy and we believe in this romantic ideal that there will be this one person who will fill the void, which in itself is kind of consumerist thinking—that if we get this one thing, suddenly our lives will be so much better, or everything will be okay."

HOWEVER, as central as those ideas are to Hello-the anti-materialist ethos shows up in the play's production, too, which eschews the typically grandiose trappings of musical for an empty stage and a chorus that sets the scene—it's important to point out that it's hardly a moralistic lecture on the subject. One of the reasons the play works so well, according to the pair, is that it hides its critiques in what on the surface is a very typical love story, behind pretty songs and pretty people falling in love.

"It definitely holds up a mirror to the world that we live in, but it does it in a kind of whimsical, poetic, satirical way," says Cuckow. "It's not a heavy, point-the-finger drama."

That mood is fairly essential to the satire, as well. As the pair explains, they've found over the course of working on Hello Hello that the closer they stick to the traditional romantic love story, the sharper the play seems to get. Coming out and directly playing the satire somehow sells it short it's only when it's played straight, that they expose the actual heart, that it can be effectively skewered.

"Our initial impulse was to play the satire. I was thinking, 'Oh, this is really funny stuff, and this is how the audience will realize it's funny," explains Cuckow. "But you really can't do that: it kind of strips away the truth of everything. There's no investment in the character or the relationship or anything; it's all just 'wink, wink nudge, nudge."

"Anything that's satire, that's good satire, has to be legitimate," he con tinues. "For this to work, there has to be a truly legitimate, romantic love story. The truth has to be there, the emotion has to be there. There's definitely a beating heart in this piece. and it's a heart that breaks."

Sutley is actually willing to go so far as to say that people need not necessarily see it as a satire.

"It's really those people living that lifestyle," he explains. "As Karen said, it's the kind of show where, in her experience, you can have an audience that watches it like a drama, and another that watches it like it's almost a slapstick comedy. And as long as we're playing to the truth of it, it will have some kind of impact." V



Ch-ch-ch-changes



I first read Steps 10 years ago. I knew nothing about the book or its author. I'd picked it up more or less randomly in a bookstore and found I'd gotten a dozen pages in before coming up for air. It was my first Jerzy Kosinski, and looking back now, it seems it must have really hooked me, because I know that by the end of that year I was traveling through Central and Eastern Europe with a stack of books that were at least half Kosinski.

It felt appropriate to be reading this body of work, so startling in its exacting perversions and flights of savagery, while moving through a part of the world where people seemed always to be consuming such tremendous amounts of meat, and while I brooded over the end of what felt like an especially bloody century. I was very young and hadn't yet realized that all centuries are bloody. By pure chance, it was also during this trip that I first saw Being There, the movie adapted by Kosinski from his own novel—and reviewed in this week's film section on page 44which happened to be screening at a Prague cinematheque.

I return to Steps now because I've been meaning to and because ever since starting this column I've wanted to direct readers to this strange and, it still seems to me, kind of forgotten Polish-American author, one who was not so long ago such a sensation, as well as a source of much controversy, particularly concerning the authorship of his most acclaimed novel The Painted Bird. For many reasons Steps seems an ideal introduction to Kosinski, though it was long after reading it that I realized just how emblematic of Kosinski's philosophy it was.

When I first read Steps, with its many very brief first-person anecdotes and tales spanning wildly diverse places, milieus, professions and situations, I'd just assumed its narrators were many. Much later I read Passing By, a collection of Kosinski's essays, and noted that he kept referring to "the protagonist of Steps." It hadn't occurred to me that all the scenarios contained within this book could happen to one person. More importantly, it hadn't occurred to me that one person could perform such a variety of actions, some tender, some cruel, some altruistic, some murderous. Like I said, I was very young. And I wasn't yet familiar with . the novels of Jerzy Kosinski.

The protagonist of Steps begins by recounting a story in which he enters a poor village to have his laundry done. When he goes to pick up his clothes a young seamstress eyes his credit cards as he shuffles his belongings around. She asks what they are and he explains that with these plastic cards one can buy whatever ones wants without using any money. He tells her that if she meets him later in secret he'll take her away, buy her things, and she'll no longer be poor. The episode ends with the protagonist simply fulfilling this vaguely sinister promise. The next episode reverses the power dynamic of the first. The protagonist finds himself on a small, impoverished island

with no funds. Desperate and starving, he meets some tourists, older, unattractive women, who feed him but in exchange ravish his youthful flesh. These stories set the tone for all that follows.

STEPS IS ABOUT power and identity. about domination and metamorphosis. Nothing is fixed. Sexual desire is most characteristically described in terms of the desire to possess another. The narration itself is rigourously dispassionate, carefully isolating memory from emotion. So if my initial inability to register the novel as being the story of one person seems naïve or unobservant, my only real defense lies in the fact that the protagonist makes no effort whatsoever to unify his memories and experience with any overt sense of self-development or emotional build. And this is what makes the book, along with all of Kosinski's best work, so fascinating, chilling in its detachment and depiction of oppression, moving in its proposal that a person can do or become anything he or she wants to. (Should I add here that Kosinski took his own life?)

The protagonist shifts consistently between voyeur—tellingly, he was a sniper while in the army--and instigator of action. In another early episode he works as a ski instructor at a resort near a tuberculosis clinic. At night he watches some of the other male instructors tryst with some female patients in the open area between their facilities. He describes their meeting in the moonlit snow: "The silhouettes touched and merged as if they were fragments of a shadow being mended." The night and the distance renders the people into shadows; contact renders them into a single mass. Later the protagonist conducts his own affair with a particularly ill patient. She makes love to him by touching his image in her mirror; he later makes love to her by touching her photographed image.

Kosinski is not an author who finds sexuality banal. The routes to sexual contact seem infinite under his gaze. These routes are at times abhorrent, with incidents including deception, prostitution, bestiality, incest and rape. In one of the most fully fleshed out episodes, based on a real incident, the protagonist, again travelling in the countryside, discovers a woman who's been held captive in a cage by a farmer and alerts the police. However, before he does so he confesses, "there was something very tempting in this situation, where one could become completely oneself with another human being."

By contrast, in the book's italicized intermediary passages conversations between two lovers, the honesty with which sexual contact and romantic love is discussed is disarming, brave and often insightful. "You only know me in a certain way," one lover explains, imparting upon the other the unavoidable, involuntary ways we tailor our identities for the view of others. This unknowability isn't meant to invoke despair but rather to acknowledge the ways we enter into each other's stories, touch each other's lives and beings, and how we change, relentlessly, in spite of the dictates of memories and people who claim to have us pegged. w



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AULEY II Arden . Thu, Feb 26, 8pm . \$30 (adult)/\$20 (senior/student) at TicketMaster

EXTENSION STRUCTURE SHARE STRUCTURE (SHARE) THE DRUM Jubilee Auditorium, 11455-87 Ave. 780.428.6839 • In the winter of 2007, celebrated singer-songwriter Joni Mitchell's music and Grand-Maître's choreography • Feb 20-21 • Ticketsat Alberta Ballet box office

EVALUET JOINGIEN CHINALD A-ROMEO AMO JULIET . Maclah Centre for the Performing Arts, 4308-50 St, Leduc; Feb 12, 7:30pm • Horizon Stage; Feb 14, 7:30pm • \$30 (adult)/\$25 (student/senior) at TIX on the Square

BANIAN WEER DANCE COMPANY. MONTHEAT DANSE ON THE ICE OF LABRADOR John L. Haar Theatre, 10045-155 St . Choreography by Sarah Chase . Feb 20-21, 8pm • \$25 (adult)/\$15 (student/senior) at TIX on the Square

MO MEMBERTIS: THE APPOLICATION OF DANCE ENSEMBLE John L. Haar Theatre, 10045-156 St . Celebrating Hope and Change. Sun, Feb 15, 7:30pm • \$25 at Ebony and Ivory and Movements, 780.415.5211/\$30 (door)

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave. 780.482.2854 • Open Tue-Sat 10am-5pm; closed Sun-Mon and holidays • FOR THE LOVE OF ART • Feb 12-27 • Opening reception: Thu, Feb 12

ALBERTA CRAFT COUNCIL 10186-106 St. 780.488.6611 • INTENSIONS: Fibre artworks by Mary Sullivan Holdgrafer, Margie Davidson and Matt Gould; until Apr 18 . Discovery Gallery: Recipients of the 2008 Alberta Craft Awards: until Feb 28

AUSIEMA ON PAIRMER'S STUDIO 7741-95 St. 780.465.6172 • Artworks by Michelle Ross, Shairi Honey, Susan Box, Pat Eizinga, and others • Feb

AULES GRAY CONTINUING CARE CENTRE 5005-28 Ave, 780.756.5009 • BACKYARDS AND OTHER NEIGHBOURHOOD TALES: Artworks by

Gillian Willans and Allen Gray residents

AAT BEST GALLERY 26 St. Aline Street, St. Albert, 780.459.3679 • Featuring artworks by

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave, 780,422,6223 • SYLVAIN VOYER: SURVEY 1957-PRESENT: until Mar 22 . JOHN FREEMAN: THE HORIZON AS IT SHOULD BE: Large digital photographs; until Mar 22 . Mary-Beth Laviolette: Reflections on a Lost Generation; Art critic and journalist Mary-Beth Laviolette discusses Sylvain Voyer: Sun, Feb 22, 1-2pm; \$10 (gen)/free (AGA member) • Free (member)/\$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs and under)/\$20 (family-2 adults, 4 children); free admission on Mon, Feb 16, noon-4pm

CHASIN BENESTADIL'S MOD GALUENY 9621-82 Ave, 780.498.1984 • CAR CULTURE: Oil paintings on Edmonton's car culture by Christl Bergstrom. Portraits and paintings from recent years as commentary on modern urban life . Until April 30

FINE ARTS BUILDING 2nd and 3rd Floor, U of A. 112 St, 89 Ave, 780.492.2081 • Students biannual art sale • Feb 12, 6:30-9:30pm; for info contact the event committee at bdes09@gmail.com

FRINGE GALLERY 10516 Whyte Ave, basement of the Paint Spot, 780.432.0240 • OUT OF TIME: Works by the Paint Spot staff . Until Feb 28

GALLERY AT MILNER Stanley A. Milner Library Main Fl. Sir Winston Churchill Square, 780.496.7030 • Photographs by Kevin Law • Until Feb 27

GALLERY IS 4930 Ross St. Red Deer, 403.341.4641 • STONE ICONS: REVISITED: Paintings by Gallery IS owner Erika Schulz • Until Feb 28

HARCOURT HOUSE 3rd Fl, 10215-112 St. 780.426.4180 . Main Gallery: Artworks by Spyder Yardley-Jones: until Feb 14 • Front Room: Photographs by Nate Larson; until Feb 14 . Main Gallery: Allen Ball: Exploring William Blake's Songs of Innocence and Songs of Experience; Feb 19-Mar 21; Opening reception: Feb 26, 7-10pm . Artist talk with Albertan media artist David Hoffos, presented by Film and Video Arts Society (FAVA); Fri, Feb 20

JEFF ALLEN GALLERY Strathcona Place Senior Centre, 10831 University Ave, 780.433.5807 . ACROSS THE RIVER: Featuring artworks by Darlene Hoblak . Until Feb 26

JOHNSON GALLERY . Southside: 7711-85 St.

780.465.6171; Artworks by Ruth Vontobel-Brunner, Julie Drew, Deanna Corrigan and others Northside: 11817-80 St, 780.479 8424; Artworks by Al Roberge and others • Feb.

KAMENA 5718 Calgary Tr S, 780.944.9497 • Featuring artworks by various artists

LANDO GALLERY 11130-105 Ave. 780.990,1161, www.landoartauctions.com Works by Henri Masson, Maxwell Bates, Walter Phillips, Alex Janvier, David Blackwood and many others . Preview: Feb 20, 10am-6pm; Feb 21, 10am-5pm; Feb 22, noon until auction time, 2pm

LATITUDE 53 GALLERY 10248-106 St, 2nd Fl, 780.423.5353 • Projex Room: CROOKED HEAD: Paintings by Sean Montgomery; until Feb 14 • 53 Ways To Leave Your Lover: Fundraiser, silent art auction and Di Eddie Toonflash, DJ Freshlanad, DJ Stock Boy; Sat, Feb 21, 8pm; \$10 (adv non-member)/\$8 (adv member)/\$12 (door); adv tickets at Latitude

LOFT GALLERY A. J. Ottewell Arts Centre, 590 Broadmoor Blvd, Sherwood Park, 780.998.3091 . ABSTRACTS: Works by the Art Society of Strathcona County • Until Feb 28

MCMULLEN GALLERY U of A Hospital, 8440-112 St, 780.407.7152 • COMMON CONTRAST: Photographs • Until Mar 8

MCPAG (Multicultural Centre Public Art Gallery) 5411-51 St, Stony Plain, 780,963,2777 MIXED PALETTE: Painting and drawings by Robert Bailey • Until Feb 25

MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE 9 Mission Ave, St. Albert, 780.651.8176 • Aboriginal Veterans Display • Gift Shop • Finger weaving and sash display by Celina Loyer

MUSEE HERITAGE INUSEUM 5 STATING Street, St. Albert, 780.459.1528 • THE BISHOP WHO ATE HIS BOOTS: Celebration of the life and legacy of Isaac and Sadie Stringer and their mission to the Arctic • Until Mar 15

NINA HAGGERTY Stollery Gallery 9704-111 Ave. 780.474.7611 • MCCAULEY GROUP OF TWELVE • Until Feb 28

PROFILES PUBLIC ART GALLERY 19 Perfor St, St. Albert, 780.460.4310 • DOUBLE TAKE: Artworks by Jana Hargarten, Neil McClelland, Laura O'Connor, Beth Pederson, J. Scott Portingale . Until Mar 5

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd, 780.427.1750 • Celebrating 100 Years of the UFA in Rural Communities Exhibit Until Mar 29 • Free

RUTAL AUSTERNA MUSIEUM 17845 102 Aver 780,453,9100 • ARTE EN LA CHARRERIA: Craftsmanship and design distinctive to the Mexican cowboy, until Apr 13 • HEIGHTS OF FASHION: History of the Elevated Foot; until Mar-8 . Government House: Tours on Sat, Sun, holidays, 11am-4:30pm, ph 780.427.2281

SCOTT GALLERY 10411-124 St, 780.488.3619 ROAD SERIES: Artworks that explore the open space of western Canada. Featuring Robert Sinclair's paintings, Yuriko Kitamura, lyrical sumi ink works, and prints and paintings by John Snow, paintings by Gerald Faulder, Jerzy Gawlak, Jim Stokes, Jim Visser and other gallery artists • Until Feb 17

SNAP GALLERY 10309-97 St. 780.423.1492 • Main Gallery: MISSIONARY POSITION: Printworks by Joscelyn Gardener; until Feb 21; closing reception: Thu, Feb 19, 7-9pm • Studio Gallery: TRIAGE: AN ILLUSTRATED GUIDE TO TREE SURGERY: Printworks by Eric Steenbergen; until Feb 21; closing reception: Thu, Feb 19, 7-9pm

SPRUCE GROVE ART GALLERY 420 King St. Spruce Grove, 780.962.0664 • IMAGE INFUSION: Artworks by Margaret Klappstein, Lynda McAmmond, JoAnn Rasmussen, Anne McCormick, Sonja Marinoske • Until Feb 14

STEPPES GALLERIES 1253, 1259-91 St • WEST GALLERY: Artworks by Christine Wallewien • Feb-Mar • EAST GALLERY: CONTINUANCE: Mixed media artworks by Jayme Chalmers; until Mar 17; e-mail: Kelley Brent at kelley.brent@bidg-inc.ca to schedule a viewing

STUDIO GALLERY 11 Perron Street, St. Albert, 780.460.5993 • FOR THE LOVE OF ART: Artworks by the Studio Gallery Associates . Until Feb 28

TELUS WORLD OF SCIENCE 11211-142 St. 780.452.9100 • THE ART OF THE BRICK™ until May 3 • IMAX: Wild Ocean-An Epic Underwater Struggle for Survival; opens Feb 13

TU GALLERY 10718-124 St, 780.452.9664 • 5 ARTISTS. ONE LOVE: Celebrating Black History Month featuring artworks by Carla Andrew, Darren Jordan, Chika Modum-Udok, Elsa Robinson, and Jennifer Trebilcock . Until Feb 28

URBAN ROOTS 10418-82 Ave, 780.438.7978 • Open: Wed-Sat afternoons • GOODBYE AMERICA: Paintings by Vistara Conway . Opening: Feb 14, 8-midnight • Until Feb 28

VISUAL ARTS ALBERTA 3rd Fl, 10215-112 St. 780.421.1731 • MEMENTO: Photographs by Candace Makowichuk and Felix Pławski . Until Feb 14

WEST END GALLERY 12308 Jasper Ave, 780.488.4892 Paintings by Pierre Giroux and Valerie Butters; until Feb 13 • Paintings by Guy Roy; Feb 14-27

LITERARY

AUDREYS BOOKS 10702 Jasper Ave, 780.423.3487 • Poetry Nights the 2nd Fri each month

BLUE CHAIR CAFÉ 9624-76 Ave, 780.469.8755 Story Slam: every third Wed of the month.

CITY ARTS CENTRE 10943-84 Ave. 780.932.4409 • T.A.L.E.S. Monthly Storytelling Circle: Tell stories or come to listen; 2nd Fri each month • Until June, 8pm; \$3 (free first time)

ROSIES 10475-80 Ave • TALES: EDMONTON STORYTELLING CAFE: T.A.L.E.S.—The Alberta League Encouraging Storytelling open mic • First Thu each month, 7-9pm • Pay-What-You-Will (min \$6); info at 780.932.4409 • TALES Edmonton Storytelling Café

STANLEY A. MILNER LIBRARY Main Floor, Centre for Reading and the Arts • Writer's Corner: Anna-Marie Sewell . Sun, Feb 22, 1:30pm • Free

UPPER CRUST CAFÉ 10909-86 Ave. 780.422.8174 • THE POETS' HAVEN: Monday Night reading series presented by Stroll of Poets Every Mon, 7pm
 \$5 door

THEATRE

AMNE OF GREEN GABLES: THE MUSICAL Festival Place, 100 Festival Way, Sherwood Park, 780.449.3378 • Presented by Sherard Musical Theatre • Feb 20-28 • Tickets at TicketMaster, Festival Place

APPLES AND ORANGES Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq • Concrete Theatre presents this funny thought-provoking look at difference and tolerance by Chris Bullough • Family Day performance: Feb 16, 2pm; Feb 27-28, 2pm and 7pm • \$18 (adult)/\$14 (student/senior) at TIX on the Square

THE BIG LEAGUE TransAlta Arts Barns' Westbury Theatre, 780.409.1910 • Fringe Theatre Adventures • Follow four actors on rollerblades as they face-off over sportsmanship, family-relationships and the pressure to succeed, proudly presents . Feb 13-15, Fri 7pm; Sat-Sun 2pm • \$23.50 (adult)/\$19.50 (student/senior) /\$12.50 (child) at the Fringe Theatre box office

CHIMPROV Varscona Theatre, 10329-83 Ave, 780.433.3399 • Rapid Fire Theatre presents

comedy every Sat (11pm) except for the last Sat of each month until June 13 • \$10/\$8 (member) at TIX on the Square

CORNER GASSED Jubilations Dinner Theatre. 8882-170 St, Phase II, WEM, 780.484.2424 • Until Mar 29, Wed-Sat 6:30pm; Sun 5pm

CRANKED Arden Theatre . Green Thumb Theatre • Tue, Feb 24, 8pm • \$18 (adult)/\$10

(senior/student) at TicketMaster DIE-NASTY Varscona Theatre, 10329-83 Ave. 780.433.3399 • Live improvised soap opera directed by Dana Andersen - Every Mon (8pm)

HAMLET Walterdale Playhouse, 10322-83 Ave Shakespeare's tragic tale of revenge presented by Walterdale Playhouse • Feb 18-28, 8pm; no performances Sun or Mon evenings, mat on Sun, Feb 22, 2pm • \$12-\$16 at TIX on the Square; Thu, Feb 19; Two-For-One

HELLO...HELLO Roxy Theatre, 10708 124 St. 780.453.2440 • Kill Your Television Theatre/Theatre Network. • By Karen Hines. starring Beth Graham, Nathan Cuckow, Molly Flood, and Jesse Gervais director Kevin Sutley choreographer Christine Bandelow • Until Feb 21, Tue-Sat 8pm; Sun 2pm • \$20 (adult)/\$15 (student/senior); Tue: Two-for \$20 at TIX on the Square

JULIUS CAESAR Citadel's Maclab Theatre. 9828-101A Ave • Shakespeare's gripping political thriller. Part of the Mainstage Series • Feb 21-Mar 15, 7:30pm, mat 1:30pm • Free Pre-Show Chat prior to the matinee on Sat, Mar 14.

LENTEMENT LA BEAUTE La Circ Francophone, 8627-91 St . Comedy drama by Michel Nadeau, presented by L'Unithéâtre, coproduced with Vancouver's Théâtre La Seizième • Feb 12-14, Feb 19-21, 8pm; Feb 15 22, 2pm • \$23 (adult)/\$15 (student/senior) at TIX on the Square, door

A LIFE IN THE DAY Catalyst Theatre, 8529 Gateway Boulevard, 780.431.1750 • Presented by the Maggie Tree, co-produced by Urban Curvz Theatre, featuring Amber Borotsik, Michele Brown, and Mark Jenkins . Until Feb. 15, Tue-Sat 8pm; Sat-Sun 2pm • \$18 (adult)/\$15 (student, senior, equity) at Trans Alta Arts Barns Box Office, www.fringetheatreadventures.ca, 780.409.1910; Sat, Feb 14, 2pm Valentine's pay-what-you-can

THE LOVE LIST Mayfield Dinner Theatre, 16615-109 Ave, 780.483.4051 • By Norm Foster. A comic spin on the quest for perfection • Feb 20-Apr 12 • \$55-\$85

MAJOR BARBARA Timms Centre for the Arts. U of A , 87 Ave, 112 St . Studio Theatre . Until Feb 14, 7:30pm nightly (except Sun); mat: Feb 12, 12:30pm • \$10-\$22 at TIX on the Square

NEW WORKS RESTIVAL Timms Centre for the Arts Second Playing Space, 112 St, 87 Ave • Featuring new, diverse plays and a panel discussion • The Staged Reading: Help or Hindrance? with Jeff Page and Clinton Carew lead the open forum on Sun, Feb 15, 2pm . Encounters of the Playwright-ing Kind: Workshop with Kathleen Weiss on Sat, Feb 14, 11am • Festival until Feb 15, 7:30pm • \$5 (door)

PEACE LOVE AND ROCK IN BUIL 2 AMD THE BEAT GOES ON Mayfield Dinner Theatre, 16615-109 Ave, 780.483.4051 • Written and compiled by Will Marks, a sequel to last year's hit . Until Feb 15 • Tickets at Mayfield box office

PINOCCHIO Festival Place, 100 Festival Way, Sherwood Park, 780.449.3378 • By Michele L. Vacca, produced by Classics on Stage! of Chicago. directed by Curtis Knecht. Celebrate Family Day weekend with the Festival Players for Youth . Feb 15-16, 2pm and 7:30pm • \$26 (adult)/\$16 (child) at the Festival Place box office

SOME GIRL(S) Third Space, 11516-103 St • Northern Light Theatre • By Neil LaBute, starring Christopher Schulz, Linda Grass, Lorianna Lombardo, Laura Raboud, and Myla Southward Preview: Feb 19; Feb 20-Mar 1, 8pm • \$15 (preview)/\$25 (opening)/\$20 (adult)/\$18 (students/senior) at door, TIX on the Square, NLT 780.471.1586, www.northernlighttheatre.com

STRIPPED DOWN Fine Arts Building, Corner Stage Rm 2-51, 2nd Fl, U of A, 780.777.5106 • Professional play reading series, presented by Theatre Yes with the U of A Drama Department The Wonderful World of Dissocia by Anthony Neilson (Feb 15), Rabbit Hole by David Lindsay-Abaire (Feb 22), and Velocity by Daniel Macdonald (Mar 1) • Every Sun until Mar 1, 7:30pm • \$10 (suggested donation to the Actors Fund of Canada)

THEATRESPORTS Varscona Theatre, 10329-83 Ave, 780.448.0695 • Rapid Fire Theatre's weekly insane improv show • Every Fri (11pm) Until July 31 • \$10/\$8 (members) • Tickets at TIX on the Square

THREE MO" TENORS Cyradel's Shocker Theatre, 9828-101A Ave, 780.425.1820 • By Marion J Caffey. A theatrically staged musical extravaganza • Until Feb 15 • Tickets at the Citadel box office

EALOBIES HIGH SCHOOL HAPEOUR FESTIVAL Varscona Theatre, 10329-83 Ave • Rapid Fire Theatre • Until Feb 21, 7pm • \$10 (adult)/\$5 (student) at TIX on the Square





Please, Hammer, don't hurt 'em

Ballast looks at the bleak, forgotten side of Mississippi

JOSEF BRAUN / josef@vueweekly.com

allast begins with one selfinflected death, that of Lawrence's brother Darius, and it might have been two if it weren't for the kindly neighbour being nearby and calling in Lawrence's suicide attempt, a gunshot to the chest that pierced his lung but failed to deliver him from this altogether bleak and newly lonesome rural Mississippi winter. Lawrence's remaining behind after his brother's death feels either a betrayal of some biological contract or the completion of some ruthless process of deterministic reduction. Lawrence and Darius, you see, were twins, and Darius, unamicably estranged from his wife and son, has left Lawrence alone and with much to resolve. So Ballast becomes a story of ambiguous responsibility, and forgiveness too, and, more subtly, identity asserting itself by force of fate.

The clouds hold rain and the people hold massive emotions, but the movie is, for the most part, rigourously unassuming. Writer/director/producer Lance Hammer's valiantly self-distributed feature debut was a critical favourite at Sundance a year back, and, really, you have to figure that sheer austerity and the mere presentation of impoverished African-Americans had more than a little to do with that. The camera work, courtesy of Lol Crawley, is hand-held but shot on 35 mm, with a striking beauty to its expansive overcast landscapes and stark composi-



FRU FEB 13, SUN, FEB 15-TUE, FEB 17 (7 PM & 9 PM)
RALLAST

WRITTEN AND DIRECTED BY LANCE HAMMER STARRING MICHAEL J SMITH SR, TARRA RIGGS, JIMMYRON ROSS, JOHNNY MCPHAIL METRO CINEMA (9828 - 101A AVE)

tions. The rhythms are jarring and the jump cuts made even terser by the utter absence of any musical scoring. The talk is most often subdued, and at times the whispered mumbling is almost perversely obscure. This world of rattling trains and strip malls in the middle of nowhere, of wood paneling and track pants, of bottledup despair and readily available guns, vividly evokes the lives of so many Americans that rarely make it into the movies. It all makes an impression, but I guess I just have to say that at times it also feels generic, like these characters and this approach are closer to elegantly selected tropes than to the unadorned reality that Hammer seems to be striving for.

Lawrence (Michael J Smith Sr) is but one third of Ballast's centre. James (JimMyron Ross) is his nephew and Marlee (Tarra Riggs) his sister-in-law, that is, the family Darius left him with. They mightn't have had any reason to communicate, much less reconcile, if it weren't for James' involvement in the local crack-peddling scene, thus the need for Lawrence's gun, and Marlee's discovery that Darius bequeathed to her his half of the



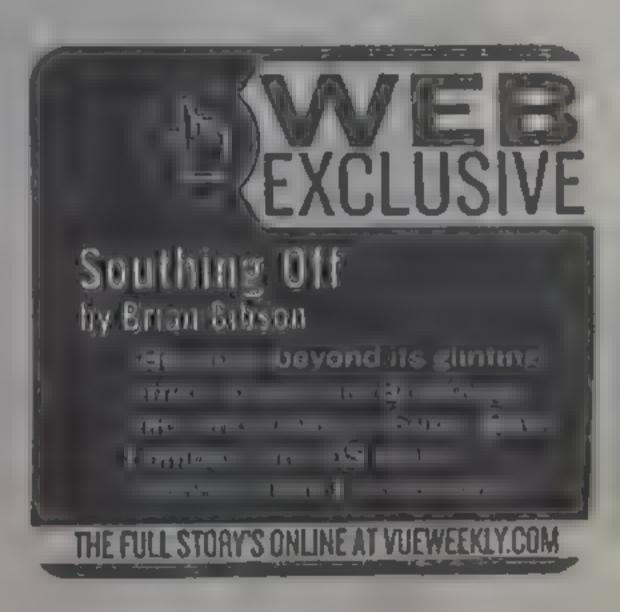
house and convenience store business he shared with Lawrence. Neither party initially sees any opportunity in the inheritance, but economics and, one guesses, a lingering sense of familial duty, driven by desperation, will make picking up the pieces of the business and moving into the house seem more inviting than trying to sell everything off for what will surely be a pittance.

OF COURSE, the relationships I've just described are in some sense spoilers. Hammer lets us in on how these characters interconnect in a strictly piecemeal fashion—this is very much in

keeping with the movie's style and doesn't feel needlessly withholding or gimmicky—but it's difficult to say much about Ballast without setting these bare facts straight. So many things are broken or breaking at the onset of this story, and it is these points of connection between people that provides the only traces of hope. Yet it's in these very connection points that Ballast reveals its limitations. Some of the moments shared by Lawrence and James resonate intensely, an effect only heightened by masculine codes of reserve and by the bracing emotional residue of Darius' departure. Moments shared by either of these guys and

Marlee, however, prove more problematic. Riggs gets stuck with the movie's most awkward bits of dialogue. One scene finds her coming home after losing her job, nearly hysterical as she launches into a short monologue about how being black and poor renders her invisible in the work place. This scene is an especially strong example of how Ballast, for all its understated tone, can be both overly expository and didactic

Am I coming down too hard on this handsome, well crafted and let's say a-little-too-earnest independent? My intention isn't to bully the underdog but to simply acknowledge that the careful nurturing of a sensibility isn't quite the same thing as actually telling a story in the most honest way I was engaged in Ballast. It certainly looks like a movie I like. And I cared about it. But I also felt left outside of it, as though it were more a type than a specific thing. I encourage you to see it, and to disagree. \vee



Sizzling Sukiyaki

S DVDETECTIVE
DAVID BERRY
dvdetective@vueweekly.com

Japanese auteur Takeshi Miike is as much a product of our fractured, niche landscape as he is a beneficiary of it. An inventive, spirited and tremendously prolific filmmaker, he's made his name mostly in horror—his harrowing, brutal Audition is arguably one of the progenitors of the torture-porn movement, though it's not nearly as exploitative and certainly more shocking than the work of someone like Eli Roth—and gangster

films—Ichi the Killer probably being his most well-known and best in that genre—which in another time would have probably left him with the designation of capable but ignored hack. These are the times of appreciating the niches, though, and while Milke is hardly a household name, he's certainly one of the more prominent cult Japanese filmmakers working today, as well as something of a legend in his two favoured genres.

Milke steps somewhat out of his comfort zone with his homage to spaghetti westerns Sukiyaki Western Django (sukiyaki taking the place of spaghetti in the title), though it isn't much of a stretch of his sensibilities: westerns provide just

as much opportunity for stylized violence and badass heroes as either horror or gangster, if not more so, and if you were to read *Django* as more of a gangster film with six shooters than a truly updated western, you wouldn't be terribly far off.

opens with Quentin Tarantino—who, kitsch value of a cameo aside, really should avoid acting whenever possible—telling the story of the warring Genji and Heike clans on an obviously constructed Western set (impossibly vivid blues, reds and oranges give some taste of the extreme palette, in both design and tone, that's to come). Like Tarantino's own pop culture pet project, Death Proof, Django is part homage and part indulgence, the work of a director translating something he has an obvious love for to his own time and style.

LIKE THE FILM from which it takes its inspiration—the infamous Gatling gun in

Django is about a lonely drifter who comes to the aid of a woman whose life and town have been ruined by money-hungry bandits. Unlike it, there's two rival posses here—the white-clad Genji and red-adorned Heike—and the nameless hero (Hideaki Ito) initially shows up to offer his services to whoever will give him the largest cut of the money. (In one of many knowing nods, one of the Genji clan warns the gunslinger, "Best not to get any ideas about playing Yojimbo.")

Things turn fairly quickly, with the gunman eventually wiping out both sides in the name of the woman, though truthfully plot here seems to be of secondary concern to Miike: he'd much rather kill people in as coof a manner as possible. And boy does he ever: within the first 15 minutes, we'll see not only a cowboy get a hole shot through his stomach, but a Shaun of the Dead-style shot framed with that same

bloody hole, and, as a coup de grace, another gunslinger killed by an arrow that flies through it. The stylized offings continue more or less unabated throughout.

As thrilling as those can be, though, Milke could have spent more time fleshing out his story than storyboarding his killings. As brutally flashy as some of his other films can be, there's almost always some kind of undercurrent that seems to be lacking here and, like Death Proof, at a certain point it starts to feel like little else but a fanboy vanity project, a movie that's fikely more fun to make (as an extensive making-of documentary reveals) than to watch.

Still, Milke is a master stylist, and Sükiyaki Western Django lets him indulge those impulses as often and outrageously as possible. It certainly isn't the greatest intro to Milke's work, but anyone who's already a fan would do well to check it out.

VUIEWEEKLY

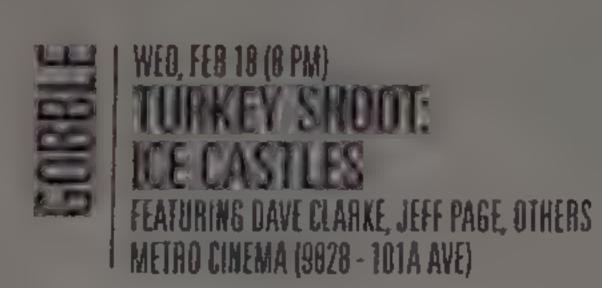
Firing range

Dave Clarke and Jeff Page turn 'bad' cinema into big laughs

OMAR MOUALLEM / omar@vueweekly.com

Bave Clarke and Jeff Page both have theatre backgrounds, but for reasons purely comical, want to talk about cinema with you. Bad cinema. In the style of Mystery Science Theatre, they screen a brilliantly bad blockbuster (though Clarke would argue with the use of "bad") and provide the kind of DVD commentary you only wish came with Sylvester Stallone's Over the Top, which was last month's ruckus.

This month, they're turning the guns of their event, called **Turkey**



Shoot, to 1978 teen romance Ice Castles, about a young girl who dreams of being a world-class figure skater until she loses her eyesight in a tragic figure skating accident. But maybe, just maybe, she can become a champion again with the help of her hunky teenage boyfriend and the support of those who love her.

Aside from screening the dud and verbally poking a stick at it for 90 minutes, there will be a nostalgic look back at co-star Robby Bensen's perfect teeth throughout his short-lived acting career. Also, Dave promises to perform the Oscar-nominated theme song "Through the Eyes of Love." Vue had a chance to talk with the sharp-tongued pair about where Turkey Shoot came from, where it's going and whether or not these films are "bad."

VUE WEEKLY: The next Turkey Shoot movie you're doing, Ice Castles, is unique in that it could also be a biopic of your own harrowing stories. Tell me about the experience you shared as blind figure skaters.

DAVE CLARKE: Just like in the film, I was a championship ice skater when I was five years old. Yes, it's pretty amazing. Then I went blind in a freak accident. Very similar—no, identical to the one in the film. (I can't tell you what it is, because that would spoil it.) It ruined

my ice skating career for at least three years. Unlike the movie, I did not have a true love to help me ice skate again. JEFF PAGE: That's because you hadn't met me yet. I actually began as a blind figure skater, but in a freak blind-figure skating accident, I gained my eye sight, and suddenly couldn't skate anymore. Dave was the very first thing I saw.

VW: Aside from closely resembling your personal experiences, how else do you choose your turkeys to shoot? JP: Dave will pick movies that he is almost a scholar on, approaching it from a scholarly point of view. I don't see it until the night at the Metro. The first one we did was Battlefield Earth. He brought it in and said, "This is an excellent film about technology gone wrong. About hubris. About otherness, colonization, philosophy." So I went in expecting a Homeric epic, but what I got was a piece of crap!

DC: Some other upcoming great ones we're going to do are Top Gun and

Steven Seagal's Inconvenient Truth.

VW: Huh?

OC: [Laughs] Sorry. The last film they allowed Steven Seagal to write and direct, On Deadly Ground.

JP: It's apparently a combination of action film and environmental lecture.

An Insufferable Truth.

W: These are obviously all very, very horrible movies. Aren't they already self-parodies? Why pick on them?

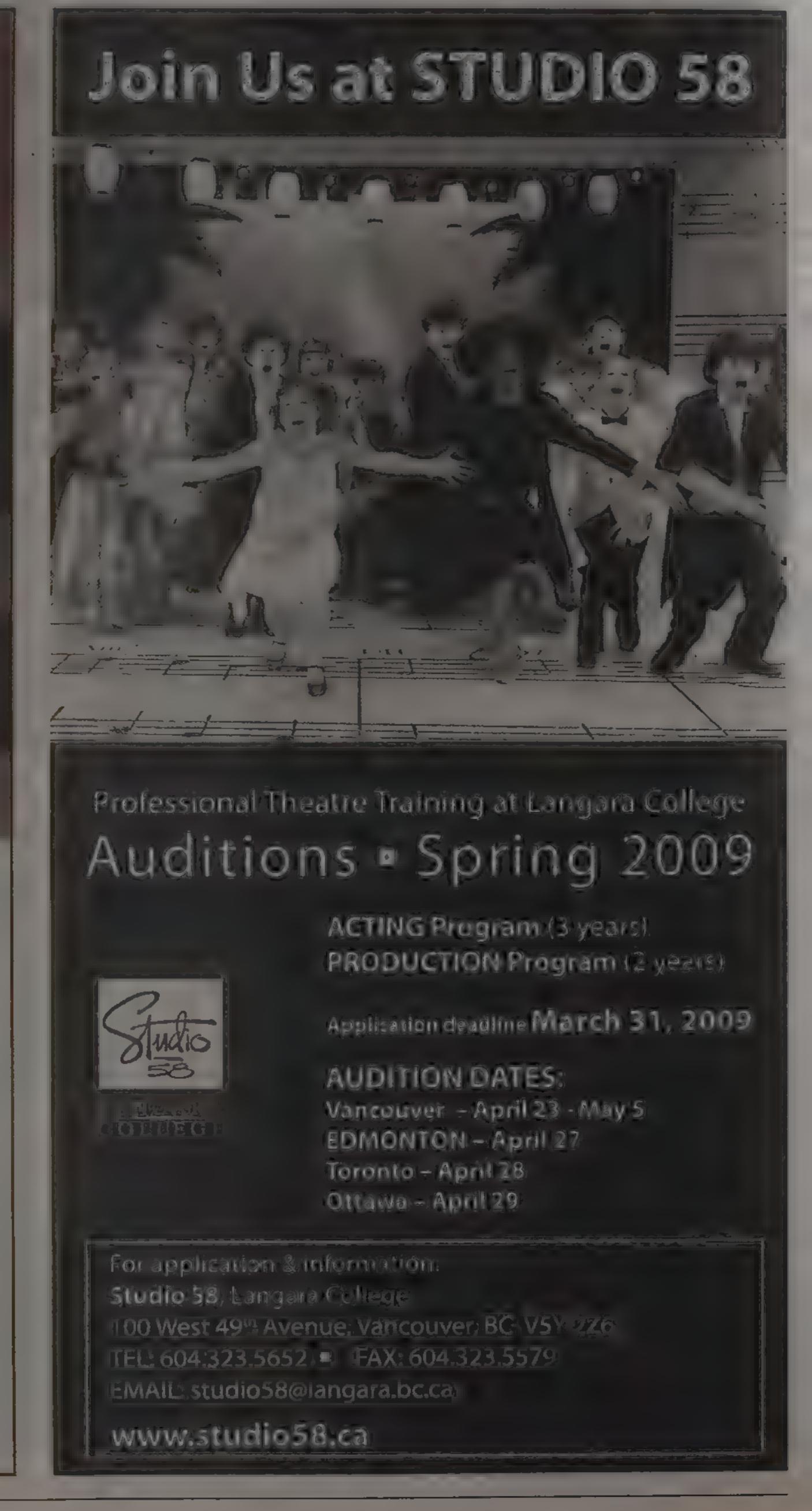
OC: You seem to have it in your heads that these are bad movies. Why would I want to watch a terrible film? I think you guys are way too academic in your heads. This post-structuralism thing, now everything's meta. Just engage with the film as an artifact, as it is, in its universality.

JP: Are you saying that it's universal when a blind figure skater gets her competitive fire back through the help of her super-sensitive, hockey-playing boyfriend and lesbian hockey coach?

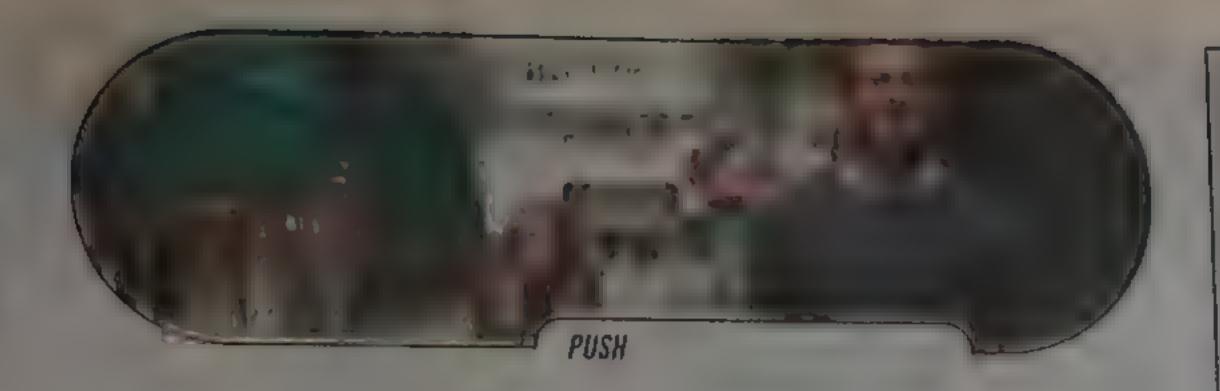
OC: Did I say lesbian?

JP: You implied it. 🗸





PUTTINE BYE!



NOW PLAYING

PUSH D.RECTED BY PAUL MCGUIGAN WRITTEN BY DAVID BOURLA STARRING CHRIS EVANS, DAKOTA FANNING, DJIMON HOUNSOU 大大

JUNATHAN BUSCH / jonathan@vueweekly.com

Style is everything, and then again, it totally isn't, in Lucky Number Slevin director Paul McGuigan's Push, a neatly designed but emotionally dry sci-fi thriller that makes use of some delicious camerawork and Hong Kong locations but does nothing with an eagerly sophisticated Dakota Fanning and suavely dressed Djimon Hounsou. What at first seems like a fluffy mash-up of Nightwatch and TV's Heroes turns into an overly complicated plot, pitting gold-hearted clairvoyant 'chosen ones" against a team of mob-like baddies with few surprises and redundant visual effects.

Wannabe street con Nick (Chris Evans) is hiding out in a run-down Chinese apartment, haunted by the memory of his deceased father, who once warned him of special powers that would put his life in danger. Nick, able to move objects with his mind, is soon discovered by the henchmen of "The Division" that seeks to control people like him worldwide, each of whom possess unique psychic abilities. Now, it's hard to say what they're after

(Roger Ebert admitted in his review that he didn't know either), but spunky teen Cassie (Fanning) shows up with an ability to see the future and an inkling that she and Nick are supposed to save both the world and her institutionalized mother (who also can see the future).

Meanwhile yampy Pusher Kira (Camilla) Hudson) escapes the Division's experimentation lab, ending up in the hands of the good guys that Nick and Cassie have rounded up. Now, a Pusher can telepathically send thoughts and memories into another's brain, and has the capacity for the greatest psychic powers imaginable; another Pusher (Hounsou) in the Division

CONTINUES ON MEXT PAGE



CANTINGS IN THE STATE OF THE ST Your Music Destination

TOP 30 FOR THE WEEK OF FEB 11, 2009

- 1. Brett Dennen Hope For The Hopeless (dualtone)
- 2. Kasey Chambers & Shane Nichols Rattlin' Bones (sugar hill)
- 3. Jill Barber Chances (outside)
- 4. A.C. Newman Get Guilty (last gang)
- 5. Neil Young Sugar Mountain: Live At Canterbury House (reprise)
- 6. Bon Iver Blood Bank (jagjaguwar)
- 7. Southside Johnny Grapefruit Moon (leroy records)
- 8. Franz Ferdinand Tonight (domino)
- 9. Beast Beast (universal)
- 10. Bruce Springsteen Working On A Dream (columbia)
- 11. Andrew Bird Noble Beast (fat possum)
- 12. Mark Olson & Gary Louris Ready For The Flood (new west)
- 13. Geoff Berner -- Klezmer Mongrets (jericho beach)
- 14. Colin Linden From The Water (true north)
- 15. Combichrist Today We Are All Demons (metropolis)
- 16. Dan Auerbach Keep It Hip (nonesuch)
- 17. Antony & The Johnsons The Crying Light (secretly canadian)
- 18. Passenger Action S/T (smallman)
- 19. Cattle Decapitation The Harvest Floor (metal blade)
- 20. Jorma Kaukonen River Of Time (red house)
- 21. Hank Williams 3 Damn Right Rebel Proud (sidewalk)
- 22. Steve Earle & The Del McCoury Band The Mountain (new west)
- 23. Cedric Burnside & Lightnin' Malcolm 2 Man Wrecking Crew (delta groo
- 24. Joel Fafard Three Hens Escape Oblivion (bayard island)
- 25. Eivin Bishop The Blues Rolls On (delta groove)
- 26. The Duhks Fast Paced World (sugar hill)
- 27. Jenny Lewis Acid Tongue (warner)
- 28. Fucked Up The Chemistry Of Common Life (matador)
- 29. The Steeldrivers S/T (rounder)
- 30. Thom Yorke The Eraser RMXS (xi)

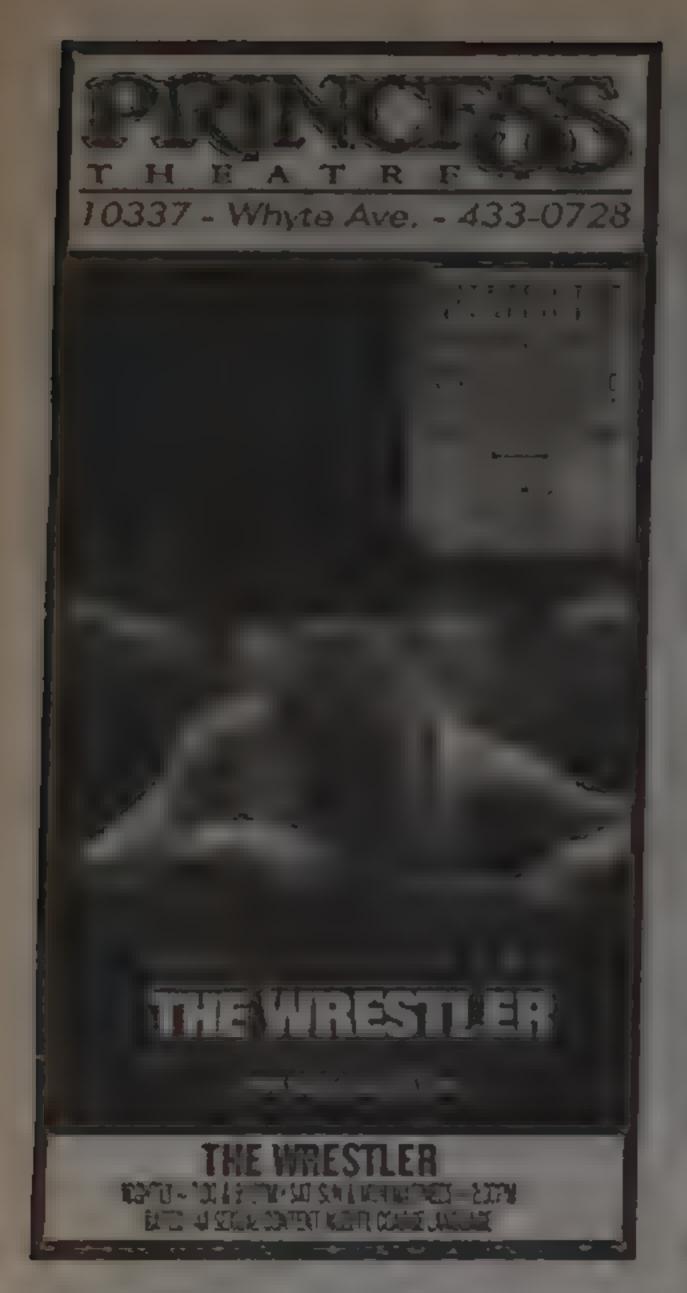
PASSENGER ACTION

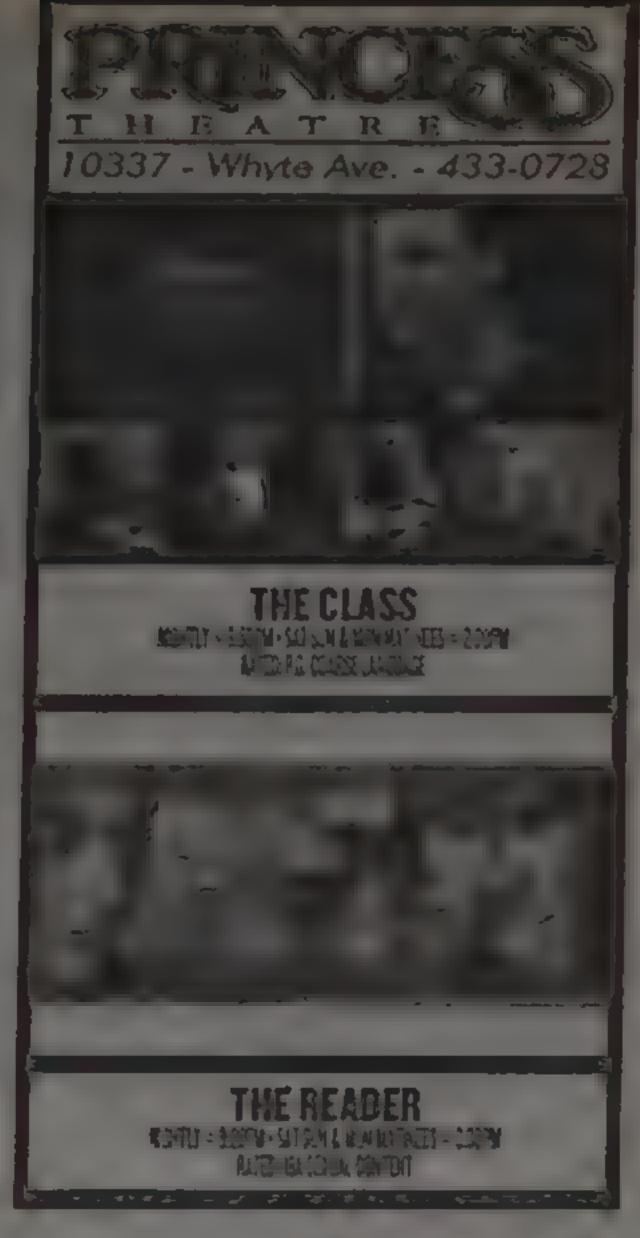
This is Passenger Action's first full length release. Recorded in the late summer of 2008 with Greg Dawson (Moneen, The End), the 12 songs on this album are a mix of frenetic guitar lines, driving bass and intricate time signatures. It falls somewhere between tech and punk, with Shawn Moncrieff's vocal melodies keeping it on the pop side of both.

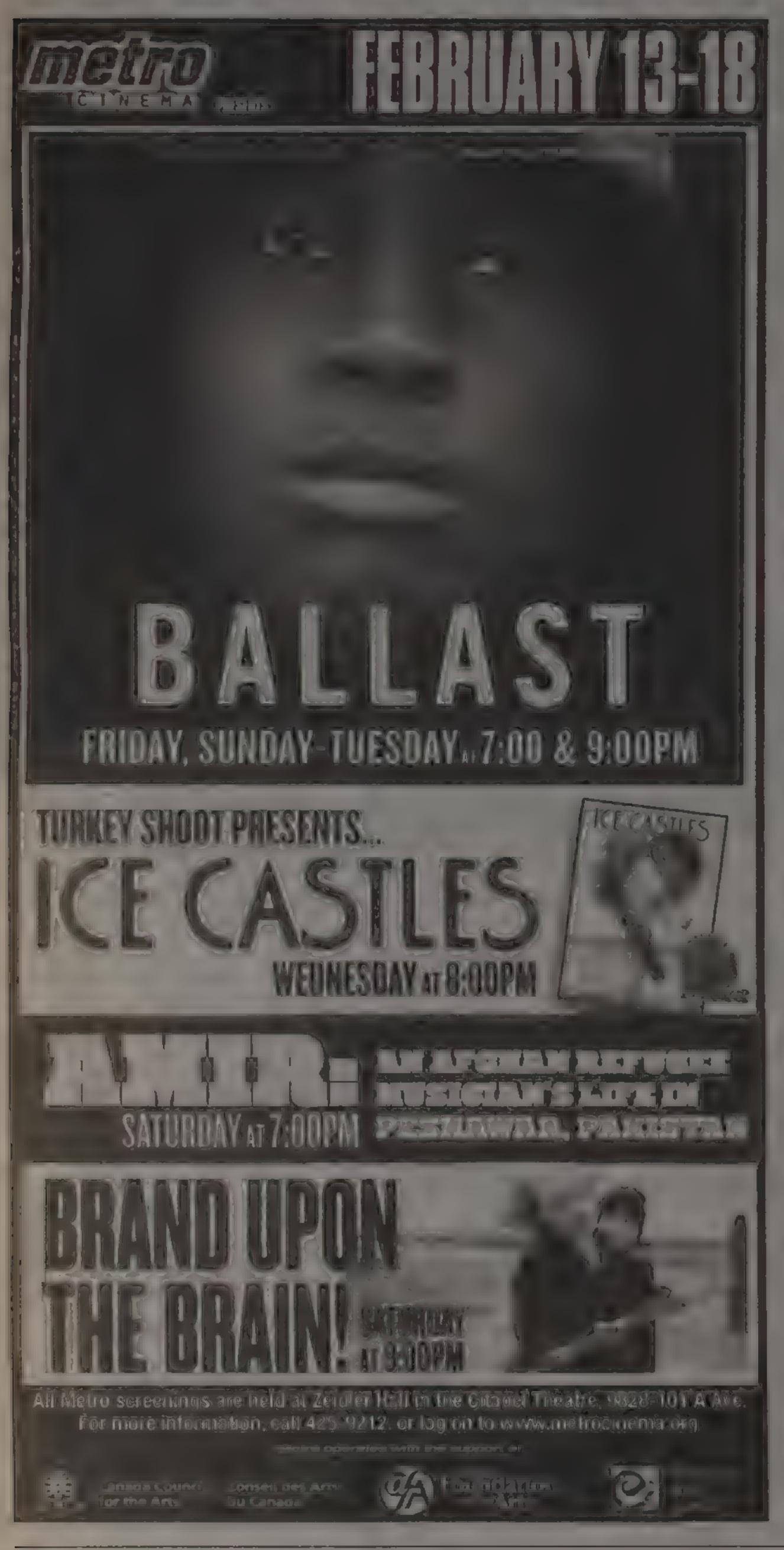


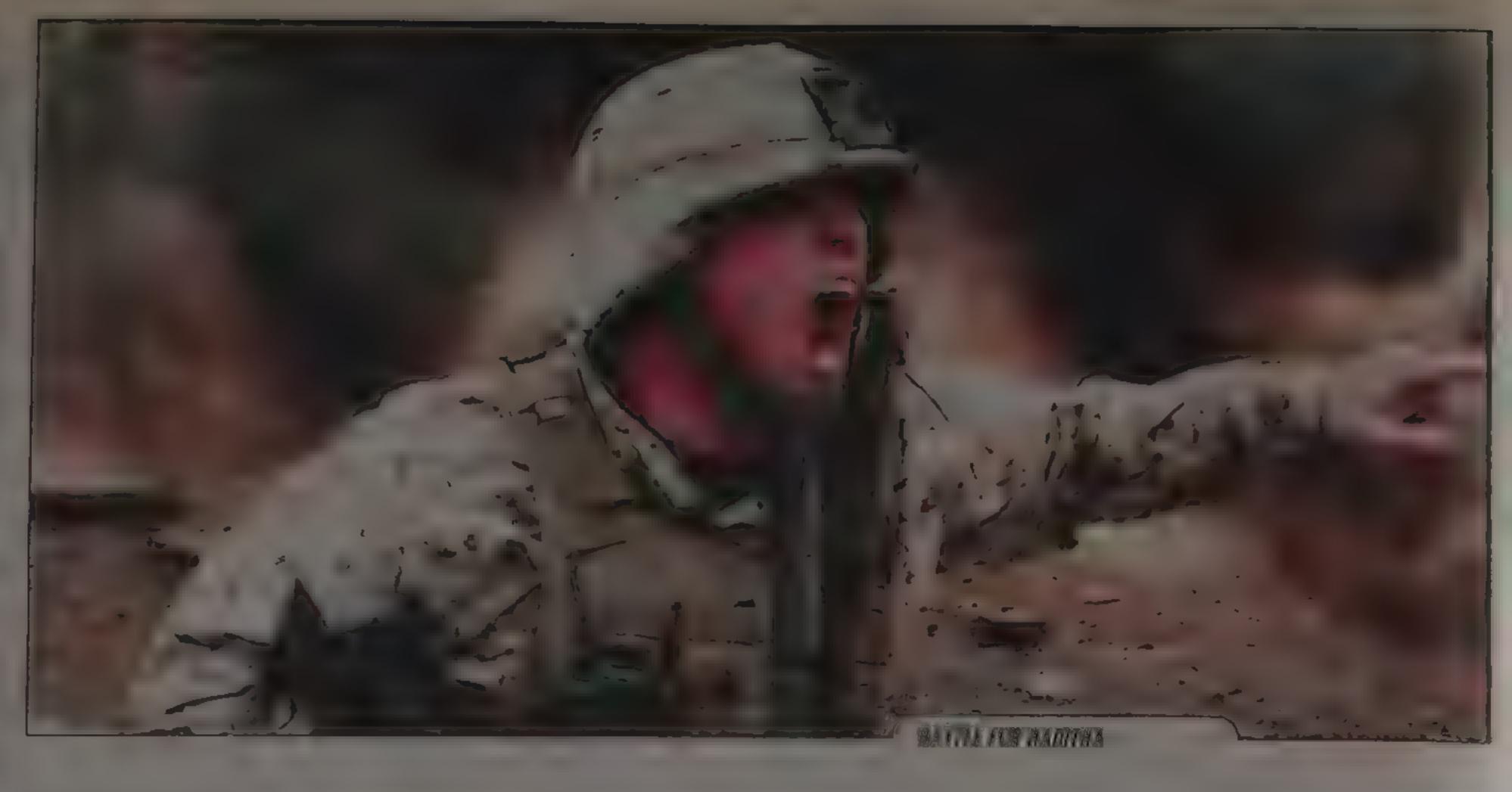
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FILM CAPSULES

TOTAL TRANSPORT ARTINA PROVIDENTENDE

is after Kira so they might one day rule the universe. He has a team of Chinese henchmen, also with various paranormal gifts, that are on the streets of Hong Kong to kidnap the girl, and kill Nick and Cassie. Just for the hell of it, I imagine.

like I'm making it more complicated than it needs to be, but there are frequent leaps between plot twists with hardly any character development that begs interest. While the first viewing of a confusing Tarkovsy film often strikes a chord to see the film again, Push had me constantly cutting my losses, happy

8712 - 109 Street - 433-0728

My description of *Push* might sound

enough to skim the plot and indulge in the innovative cinematography and gritty noodle house décor. It's best considered a really good student film pitch with a couple ideas for fusion decorating (think palm tree room dividers and deep green washroom tiles).

ON DVD

女女女女

BATTLE FOR HADITHA DIRECTED BY MICH BADDAM VALUE WRITTEN BY BROOMFIELD, MARC HOEFERLIN, ANNA TELFORD STARRING ELLIOT RUIZ, FALAH FLAYEH, YASMINE HANANI

BRIAN GIBSON / brian@vueweekly.com

Former documentarian Nick Broomfield's second docudrama, Battle For Haditha, picks out shrapnelling perspectives on one of the Iraq War's worst true-death stories, a November 2005 massacre of 24 Iraqi civilians by US Marines, retaliating for a roadside IED that blew up one soldier and injured two others.

Films about the 9/11 attacks and the American response in Afghanistan and Iraq haven't proved popular, and this one likely won't find any more followers than the even better United 93. Both are knuckle-whiteningly up-close and personal, lurching us into the chaos and senselessness of ideals-inspired murder. Religion, patriotism, money, revenge—the reasons for killing on a homeland-turned-battlefield are varied, sometimes confused, but the results remain simply brutal.

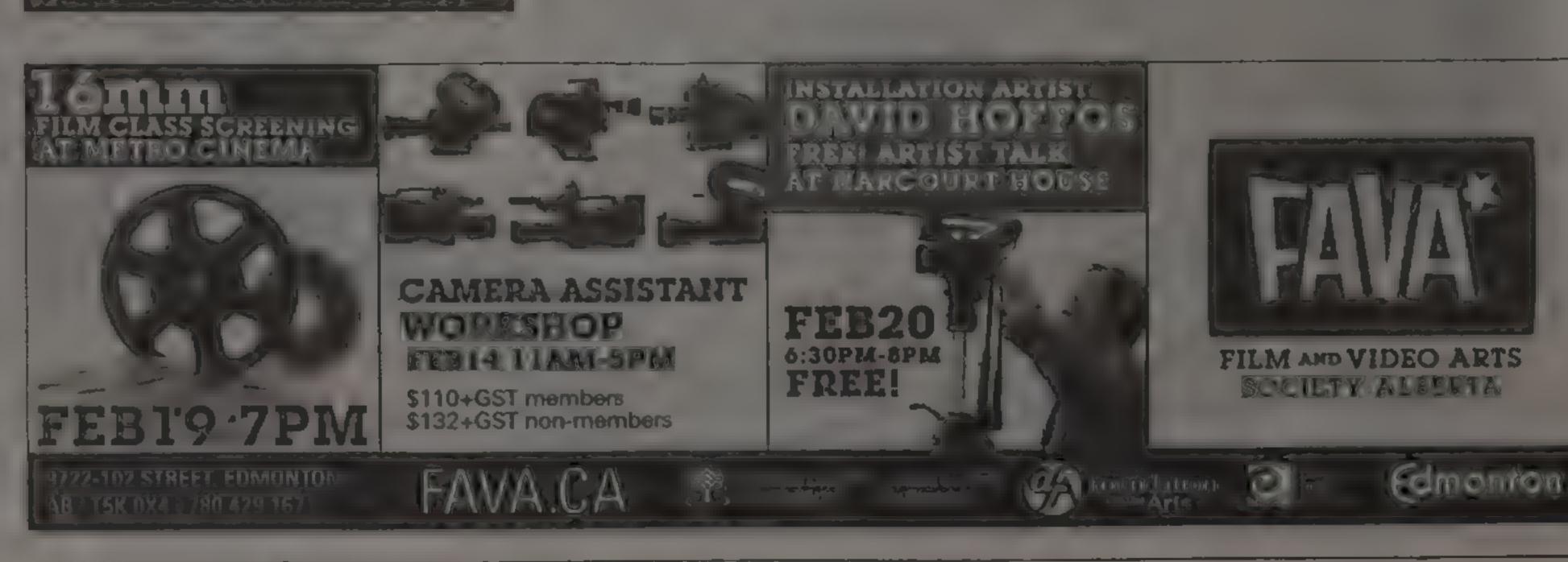
The Marines don't really know why they're there: "I mean I know why we're fighting, but—no, I don't know why." Cpl Ramirez (Elliot Ruiz, utterly convincing) gives jut-jawed orders even as he tries to swallow his resentment at the Army which would only offer a measly 10 per cent of his pay if he'd gone home after a bad injury and can't let him see a doctor

about his nightmares. "Nobody gives a shit about you but you," he advises a comrade. The one-for-all Marines code in Kubrick's Full Metal Jacket has become individualized, hair-trigger anger itching for release, and there is none of that film's cold, orderly look. The camera jostles along with the men in their Humvees or bounces with them as they jog in formation, a sports team hyping themselves up, ready to go take out the enemy, whoever they are.

As Hiba (Yasmine Hanani) and another woman buy chickens in the market for a celebration, or Ahmad (Falah Flayeh) and Jafar get the IED and bury it in the road, dusty browns, dusky reds and sandy tans coat the screen. Hiba and her boyfriend Rashied, along with other civilians living above the road, see the bomb-laying, but what can they do? Travel is unsafe, if they tell the Americans the "insurgents" will know, and if they don't tell the Americans will suspect them of colluding with the insurgents. (The dialogue revealing such points can seem like planted speeches, spelling out dilemmas.)

As chilling as the bloodbath after the bomb are the drones that military command give the go-ahead to strike suspicious people. This electronic war of surveillance both numbs and incites the remote-operated drones obliterate a target, Marines buy and watch insurgent-made videos of bombed Humvees for vengeful inspiration, the bombers tape the Marines' massacre to recruit more insurgents.

And as the Marines overreact in a blind heat of rage—Ramirez becoming head executioner—their body count echoing the massive gulf between American and Iraqi dead, a punishment mentality meets a martyr mentality with sickeningly tragic consequences for the people caught in-between, those civilians who have borne the bloody brunt of yet another battle for ... what?



BEING THERE D RECTED BY HAL ASHBY 1.3:TTEN BY JERZY KOSINSKI STARRING PETER SELLERS, SHIRLEY MACLAINE 女女女女

JOSEF BRAUN / josef@vueweekly.com

Going back to its opening scenes, especially as they read in the novel, Being There submits itself as perhaps our most acute modern 13ke on Plato's allegory of the cave. Before tre death of his employer, Chance (Peter Selers) spent his whole life confined within: the high walls of an affluent mansion, meeting few others, tending the old man's garden and expendencing the external world entirely trrough the shadow play of television. The match to this spin on the allegory is that liberation from his cave doesn't necessarily enlighten Chance, but rather leads to respired farce, one with the distinctive blend of affection and dismay for American life that marks the perspective of the observant outsider, which is exactly what the late Polsh-born writer Jerzy Kosinski was.

Kosinski's eponymous novella was pubthed in 1970, a sharp if unusually slight work from a period marked by dark, at times positively gruesome novels, including The Painted Bird, Kosinski's controversial 1965 semi-autobiographical chronicle of an abandoned child's harrowing survival durng the Second World War. As directed by Hall Ashby, the 1979 film, adapted with surprising fidelity by Kosinski himself, is leisurely, almost whimsical, and, thanks largely to Sellers' sublimely restrained central performance—his penultimate—it's also very funny. Chance, who due to a misunderstanding adopts the name Chauncey Gardiner, resembles a permanently sedated child. His mind is placid. He can only convey ideas through gardening metaphors, can only understand human behaviour when it echoes televised simulations. Yet, thanks to outrageous fortune, Chance befriends a wealthy, dying financier (Melvyn Douglas), influences the American President (Jack Warden), arouses the friendship of the Soviet ambassador (Richard Basehart), inflames the passions of a fetching society woman (Shirley MacLaine) and becomes a sensation, a celebrity without a past.

Being There, especially when seen in the wake of the Bush administration, speaks to the adoration of naïveté that can imperil American—and perhaps Albertan—political discourse. Yet despite the dangers he represents. Chance himself is never rendered as anything more than benignly vacuous, an inoffensive, (literally) impotent blank, a man whose homespun wisdom and pop cultural breeding disguises what finally feels like an alien entity, no more of this world than Benjamin Button or Truman Burbank Chance's TV-derived approximation of humanness is a satirical reflection on reflection itself, the reflection of the world through a sentimental, infantilized, implicitly racist and commercially dictated mirror. So Being There also functions as a documentary on what everybody was watching 30 years ago—remember Cheech and Chong's star-laden "Basketball Jones"?

Despite a bit of unevenness—the scenes of the President in bed with the first lady feel, oddly enough, like a bad sitcom—I think Being There holds up well, and that it will continue to look different for each successive generation. And, along with his appearance in Reds, it remains one of the very few traces of Kosinski's strange, unusual presence in the movies. For more Kosinski, see this week's Hopscotch on page 39. v

FRI FEE THU, FEB 19, 2009

All showtimes are subject to change at any time. Please contact theatre to con-

CHABA THEATRE-JASPER

6094 Connaught Dr. Jasper, 780.852.4749 GRAN TORINO (14A, language may offend)

Fri-Sat 7:00, 9:10; Sun-Thu: 8:00 PAUL BLART: MALL COP (PG) Frl-Sat 7:00, 9:00; Sun-Thu 8:00 CINEMA CITY MOVIES 12

130 Ave 50 St. 780.472.9779

THE UNBORN (14A, violence, frightening scenes) Fri-Sat 7:35, 10:00, 12:00; Sun-Thu 7:35, 10:00

MARLEY AND ME (PG) Frl-Sat 1:40, 4:20, 7:00, 9:35, 12:00; Sun-Thu 1:40, 4:20, 7:00, 9:35, ... VALKYRIE (PG, violence, coarse lan-

guage) Fri-Sat 1:30, 4:15, 6:50, 9:25, 11:55; Sun-Thu 1:30, 4:15, 6:50, 9:25

THE TALE OF DESPEREAUX (G) Daily 1:35, 4:35, 7:10 SEVEN POUNDS (14A, mature

Fri-Sat 1:10, 4:05, 7:05, 9:50, 12:15; Sun-Thu 1:10, 4:05, 7:05, 9:50 **YES MAN** (14A)

Fri-Sat 1:25, 4:40, 7:20, 9:50, 11:55; Sun-Thu 1:25, 4:40, 7:20, 9:50 DOUBT (PG, mature themes): Fri-Sat 7:15, 9:30, 11:45; Sun-Thu

7:15, 9:30 AUSTRALIA (PG, language may offend, violence) Fri-Sat 12:50, 4.05, 7:40, 11:00; Sun-

Thu 12:50, 4:05, 7:40 TRANSPORTER 3 (14A) Daily 9:45

BOLT (G) Daily 1:15, 4:00, 6:45, 9:15 TWILIGHT (PG, violence)

Fri-Sat 1:20, 4:10, 6:55, 9:40, 12:10; Sun-Thu 1:20, 4:10, 6:55, 9:40 **QUANTUM OF SOLACE (14A)**

Fri-Sat 1:45, 4:30, 7:25, 9:55, 12:15; Sun-Thu 1:45, 4:30, 7:25, 9:55 MADAGASCAR: ESCAPE 2

AFRICA (G) Daily 1:00, 3:10, 5:10, 7:25 ROLE MODELS (14A, crude content, coarse language)

Fri-Sat 10:05, 12:20; Sun-Thu 10:05 HIGH SCHOOL MUSICAL 3: SENIOR YEAR (G) Daily 1:50, 4:50

BEVERLY HILLS CHIHUAHUA (G) Fri-Sat 2:00, 4:45, 11:30; Sun-Thu 2:00, 4:45

CINEPLEX ODEON NORTH

14231 137th Avenue, 780,732,2236 THE INTERNATIONAL (14A, vio-

lence) Fri-Tue, Thu 1:45, 4:25, 7:15, 10:00; Wed 4:25, 7:15, 10:00; Star and Strollers Screening: Wed 1:00

CONFESSIONS OF A SHOPAHOLIC (PG) No passes Fri-Tue, Thu 1:30, 4:20, 7:10, 9:45; Wed 1:00, 4:20, 7:10,

9:45 FRIDAY THE 13TH (18A, sexual content, gory scenes) No passes Daily 12:10, 2:30, 5:00,

7:40, 10:10 HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content) Daily 12:40, 3:40, 6:40, 9:50 THE PINK PANTHER 2 (PG)

Daily 1:20, 3:45, 6:45, 9:00 CORALINE 3D (PG, not recommended for young children, frightening scenes) Digital 3d Daily 12:15, 2:50, 5:20,

7:50, 10:15 PUSH (14A, violence)

Daily 1:40, 4.30, 7:20, 10:40 TAKEN (14A, violence) Daily 12:30, 3:00, 5:30, 8:00, 10:30

THE UNINVITED (14A, frightening scenes)

Daily 1:50, 4:15, 8:10, 10:35 UNDERWORLD: RISE OF THE LYCANS (18A, gory scenes) Daily 2:00, 4:50, 7:35, 10:20

PAUL BLART: MALL COP (PG) Dally 12:20, 2:40, 5:10, 7:30, 9.55 HOTEL FOR DOGS (G) Daily 12.00, 2:20, 4.50, 7:05

THE CURIOUS CASE OF BENJAMIN BUTTON (PG, CLary) language, not recommended for young children)

Daily 9:20

GRAN TORINO (14A, language may offend)

Daily 1:00, 3:50, 7:00, 10:05 SLUMDOG MILLIONAIRE (14A, violence) Daily 1 19-4 00-6-50-0-45

CINEPLEX ODEON SOUTH

1525-99 St. 780.436 8535

THE INTERNATIONAL (14A, violence)

Daily 12.35, 3:45, 7:10, 10:10

CONFESSIONS OF A SHOPAHOLIC (PG) No passes Fri-Sat, Mon-Tue 1:25, 3:40, 6:45, 9:30; Sun 1:25, 3:45,

6:45, 9:40; Wed 1:25, 3:40, 6:55, 9:45; Thu 3:40, 6:55, 9:30; Star and Strollers Screening: No passes Thu 1:00

FRIDAY THE 13TH (18A, sexual content, gory scenes) No passes Fri, Sun-Thu 12:10, 2:40. 5:00, 8:00, 10:30; Sat 12:10, 2:40, 4:55, 8:00, 10:30

BILLU BARBER (HINDI W/E.S.T.)

Daily 12:40, 3:30, 6:50, 9:40 HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)

Daily 12:20, 3:50, 7:00, 10:15 THE PINK PANTHER 2 (PG) Frl, Sun 11:50, 2:15, 4:45, 7:20, 10:30; Sat 11:50, 2:10, 4:45, 7:20, 10:30; Mon-Wed 1:40, 4:25, 7:20, 10:30; Thu 4:25, 7:20, 10:30; Star

and Strollers Screening: Thu 1:00 CORALINE 3D (PG, not recommended for young children, frightening scenes)

Digital 3d Daily 12:00, 2:25, 4:50, 7:20, 9:50

PUSH (14A, violence) Daily 1:10, 4:30, 7:40, 10:00

TAKEN (14A, violence) Daily 12:45, 4:15, 6:40, 9:15 THE UNINVITED (14A, frightening) scenes)

Daily 3:55, 7:25, 10:15 INKHEART (PG, frightening scenes) Daily 1:15

UNDERWORLD: RISE OF THE LYCANS (18A, gory scenes) Fri, Mon-Thu 1:00, 4:35, 7:40, 10:15; Sat 4:35, 7:40, 10:15; Sun 1:00, 7:20, 9:55

PAUL BLART: MALL COP (PG) Daily 12:15, 2:45, 5:10, 7:45, 10:20 HOTEL FOR DOGS (G) Daily 1:30, 4:10, 6:45

REVOLUTIONARY ROAD (14A, coarse language, mature themes) Daily 9.25

THE CURIOUS CASE OF BENJAMIN BUTTON (PG, coarse language, not recommended for young children). Daily 12:30, 4.05, 7:50

GRAN TORINO (14A, language may Fri-Sat, Mon-Tue, Thu 1:20, 4:15, 7:15, 10:10; Sun, Wed 1:20, 4:15,

10:10 SLUMDOG MILLIONAIRE (14A,

violence) Daily 12:50, 4:00, 7:05, 10:20

WWE: NO WAY OUT 2008 (Classification not available) Sun 5:00

THE WHO - LIVE AT THE ISLE OF WIGHT FESTIVAL (Classification not available) Wed 7:00

CITY CENTRE 9

10200-102 Ave. 780,421,7020 FRIDAY THE 13TH (18A, sexual content, gory scenes) Dolby Stereo Digital Daily 1:15, 4.00, 7:10, 9.50

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1:10, 3:50, 7:00, 9:40 HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content) Dolby Stereo Digital Daily 12:30, 3:30, 6.30, 9:30

THE PINK PANTHER 2 (PG) DTS Digital, No passes Daily 12.50, 3:20, 6:55, 9.20

TAKEN (14A, violence) DTS Digital Daily 12.40, 3:10, 6:50, 9:10

PUSH (14A, violence) DTS Digital Fri, Mon-Tue, Thu 1:00, 3:45, 6:40, 9:25; Sat-Sun 3:45, 6:40, 9:25: Wed 1:00, 3:45, 9:25

CLAREVIEW 10

4211-139 Ave. 760,472,7600 GRAN TORINO (14A, language may offend) Daily 9:10

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20113 Avg. Cammoro, 121 621 2144 FRIDAY THE 13TH (18A, gory scenes, sexual content) Finday the 13th, 12:00am; Daily 7:10 9:20; Sat, Sun, Mon, Tue 2:10

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SLUMDOG MILLIONAIRE (14A, violence). Fn 3.40, 7:05, 10:15; Sat-Mon 12:40,

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GARNEAU 8712-109 St. 780-433-0728 SLUMDOG MILLIONAIRE (14A, violencei

Daily 6.50, 9:25; Sat-Mon 2:00 CHANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert, 780-458-9822 THE INTERNATIONAL (14A, vio-

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THE PINK PANTHER 2 (PG) Daily 7:10, 9:20; Sat-Sun 1:10, 3:20 HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content) Daily 6 50, 9:30; Sat-Sun 12.50, 3.30

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METRO CINEMA

Daily 7:00, 9:25; Sat-Sun 1:00, 3:25

Sala-1314 Ave. Chroled Heather 780,425,9212 BALLAST (STC)

Fri, Sun, Mon, Tue 7:00, 9:00 **AMIR: AN AFGHAN REFUGEE** MUSICIAN'S LIFE IN PESHAWAR, PAKISTAN (STC) Sat 7:00

BRAND UPON THE BRAIN! (14A, nudity, mature themes)

Sat 9 00 JUNIOR W/ THE SWEATER (STC) Sun 2.00; (free NFB matinee)

TURKEY SHOOT: ICE CASTLES (STC) Wed 8,00

FAVA'S 16MM FILM CLASS SCREENING (STC) Thu 7:00

PARKLAND CINEMA 74

130 Century Crossing, Spruce Graye, 780,972,2332, Serving Spruce Grove. Stony Plain: Parkland County

CONFESSIONS OF A SHOPAHOLIC (PG) Daily 6:50, 9.00; Sat, Sun, Mon, Tue 12:55, 3:30

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HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content) Daily 6:45, 9.20; Sat, Sun, Mon, Tue 12:50, 3:25; Movies for Mommies Valentines Day Special: Fri, Feb 14:

TAKEN (14A, violence) Dally 7:05, 9:10; Sat, Sun, Mon, Tue 1:10, 3:15

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GRAN TORINO (14A, language may offend)

> PRINCESS! 10337-82 Ave. 780.433.9728.

THE WRESTLER (14A, nudity. coarse language, sexual content) Daily 7:00, 9.10; Sat-Mon 2:00

THE CLASS (PG, coarse language) Daily 6:50; Sat-Mon 1:00 THE READER (18A, sexual content) Daily 9:20; Sat, Sun, Mon 3:30

SCOTIADANK THEATRE WEM

WEM, 8882-170 St. 780,444,2400 THE INTERNATIONAL (14A, violence)

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STILL THE IMAX EXPERIENCE Daily 2:10, 5:10, 8:10 **METROPOLITAN OPERA: THAIS**

ENCORE (Classification not available)

Sat 10:00 WWE: NO WAY OUT 2008 (Classification not available)

Sun 6:00 THE WHO-LIVE AT THE ISLE OF WIGHT FESTIVAL (Classification not avanable)

WESTHOUNT CENTRE

Wed 7:00

111 Ave, Groat Rd, 780.455.8726 SLUMDOG MILLIONAIRE (14A violence) Dolby Stereo Digital Fri, Tue-Thu 7:05,

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10:00 MILK (14A, coarse language) DTS Digital Fri, Tue-Thu 6:30; Sat-Mon 12 30, 3 30, 6:30

REVOLUTIONARY ROAD (14A. coarse language, mature themes) DTS Digital Daily 9.30

THE READER (18A, sexual content) DTS Digital Fri, Tue-Thu 6:45, 9:40; Sat-Mon 12:45, 3:45, 6:45, 9.40

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HOTEL FOR DOGS (G) Sat-Sun 1:05 TAKEN (14A, violence) Daily 7:05, 9:15; Sat-Sun 1.00, 3:15

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FRIDAY THE 13TH (18A, gory scenes, sexual content) Daily 7:00, 9:25; Sat-Sun 3.25



Power to the Panda

Dirt City's Hot Panda erupts with a hot and heavy debut full-length

MARY CHRISTA O'KEEFE / marychrista@voeweekly.com

Tothing could be more immovable than a mountain, a massive pile of rock glazed with snow and scree, its sole task in human imagination simply to be a dauntingly majestic and inspiring symbol (and perhaps house petulant, lustful, thunderbolt-chucking deities once in a while).

But in our wacky "Powers of Ten" universe, there's always some greater natural force ready to wreak havoc on our puny human-scale ideas of the immutable and immobile.

Inside the never-ending mountain, something's happening, and the deep time of geologic activity is about to shake hands with the wristwatch. The pressure's building in the earth, and a small shift in conditions will tilt the whole system, and the belly of the world will relieve its pressure. The mountain will blow.

"All of us are always just one volcano away from catastrophe," Hot Panda's guitar-playing frontman Chris Connelly contends, while drummer Maghan Campbell nods vigorously in agreement. Both laugh.

For Hot Panda, it's certainly been, as Campbell confides, "an epic year," marked by major eruptions.

The Edmonton-based quartet's total history is rather compressed: as Campbell and Connelly globe-trotted in the early years of their relation-



ship, they dreamt of forming a band, particularly influenced by Sweden's burgeoning quirk-pop revival. Back in Dirt City, they recruited two pals and spent the winter hashing out songs, self-releasing an EP the following spring. 2007's Whale Headed Girl was stuffed with riotous melodies, bustling rhythms, slightly surreal lyricism and an exhilarating mash of pop-tasmic references.

"And then we toured our faces off," recounts Connelly, his still-there countenance wide open with wonder, as if he can't quite believe Hot Panda did indeed log thousands of miles, playing New York, Victoria, points in between and beyond. "Mint [Records] saw us at New Music West and was the first record label to talk to us."

The Vancouver-based label kept an eye on the band as it developed, and when other labels started to nibble, Mint cemented its interest.

By the end of last February, the band had finished much of the recording on its future debut full-length. As spring hurtled towards summer, the Pandas shaped the album and worked with Mint on the details of disseminating it.



"He's a skilled musician—a little more interested in dissonance," Connelly notes. "He was quick to learn the parts and approached them more texturally."

They reassured Mint all was well, put their heads down and kept working.

In August, the volcano struck again: Connelly and Campbell's long-time romantic partnership unraveled, but both were committed to Hot Panda.

Today, they readily finish each other's sentences and chuckle at each other's jokes, but it couldn't have been easy to be in a tour van for two weeks just days after a major breakup.

"I tend to write and look backwards after, and only then can I see themes that run through anything," Connelly offers. "Looking at the album, the songs were about being in my mid-to-late 20s and noticing friends becoming adults in this weird way, songs about navigating around how you're 'supposed' to live. But to me, things are so random, and life's fragile—why would I not try to do exactly what I want to do?"

Campbell adds, "While we were still thinking of a title for the record, I was looking through old photos and came across one from when we went to Santorini, in Greece. There was a volcano there that was said to have wiped out the Minoan civilization, maybe part of the 'Atlantis' legend. One photo

had 'Volcano ... Bloody Volcano!' spray-painted on a wall. And I thought our theme was in there, with that idea of a civilization just wiped out—it captured it so well: life is short, things can be eradicated so fast."

So Volcano ... Bloody Volcano was born. The cover art, borrowed from a memorial book of an unknown Victorian's Grand Tour stop at Mount Vesuvius, parallels Connolly's talk of the folly of mindless striving, with a crazy assortment of gentlemen and women scrambling up and falling down a pitilessly steep slant of rock. Only one figure is enjoying the journey: a man rests on the mountainside, looking outward, arms raised skyward in giddy wonder, hat balanced atop his cane.

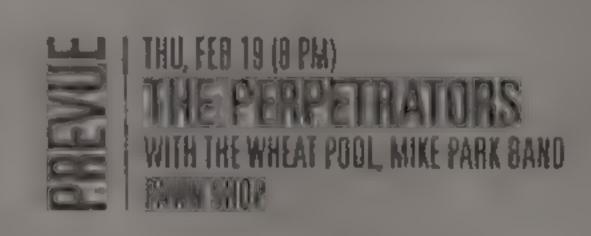
That's the celebratory pose of volcano survivalists Hot Panda: thrilling to the moment while all the sad, pre-occupied fuckers miss the point of the mountain.

The lonesome road

One man short of a trio, the Perpetrators keep on perpetratin'

EDEN MUNRO / eden@vueweekly.com

been running point for the Perpetrators for a good number of years now, with bassist Ryan Menard at his side and a few different Jrummers keeping the beat in the back. On the heels of the recording of the band's new live album, Live at the High and Lonesome Club, the band parted ways with its most recent stickman Chris Bauer, and went to Europe



with Bauer's predecessor Scotty Hills in the hot seat, giving the Perps and Hills what Nowicki terms as "a second chance at a happy ending." Now, on the eve of a new tour in support of the live album, with founding Perpetrator

Chris Carmichael playing drums, Menard has decided to stay home after years of heavy roadwork. But Nowicki isn't giving up on the upcoming shows, determined to hit the pavement with just himself and Carmichael and see where the music ends up. Vue Weekly caught up with Nowicki recently for a chat about the new live record.

Will WEEKLY: The natural question here is, "Why a live album now?"

JASON NOWICKI: We've always been a live band. We've always had really good live shows and really good times at the shows, and we've always been getting bugged about a live album since the beginning. Our first album was going to be a live record a long time ago. We actually recorded a full night back when Chris Carmichael was in the band, and it never got released. We're glad that our first album, {the studio-

recorded self-titled record), is the way it is, but it's something that I've always wanted to do. I've always loved live albums, especially blues-based music. Whether it's just live off the floor in the studio or live at a club, that's where the real emotion is, right in the moment. And with an audience, when the energy gets cookin', you're putting the energy out to them and they're sending it back to you the more excited they get and dancing and rocking, it turns into a little tornado.

VW: There are some live albums out there where the audience is nothing but an indecipherable wail ...

JN: Yeah, the arena-rock ones.

VW: One of the nice things about your record is that the audience is right there—you can hear individual voices and the crowd is just as much a part of the experience as the band is.

JN: One of my favourites is Hound Dog Taylor's Beware of the Dog, and it's recorded in a couple of clubs in Ohio and outside of Boston, I think-Cambridge—and they're just little blues bars-like a hundred, two hun dred people-and you can hear individual cheers and stuff, and people shouting stuff out. So that's what I really liked about doing it at Times. Oi course, all of our friends are there, and you can hear [owner] John Scoles at one point challenging the band: 'Come on! Work it!' It's just a really good representation of us at home. It's more than just a Perps album—it's a Times Change(d) album. It's a night at Times. and it feels like you're there.

VW: You drove nearly 3000 kilometres to Alberta and back to play a show

CONTINUES ON PAGE 55



Simple as that

CAROLYN NIKODYM / carolyn@vneweekly.com

If a group's name could be a selffulfilling prophecy, Above & Beyond probably couldn't have picked a better handle.

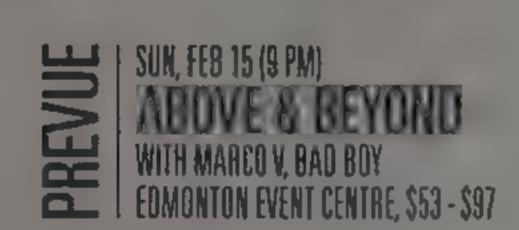
Only one year after the trio's very first remix—Chakra's "Home" in 2000—hit number one on club charts. Madonna was using Above & Beyond's mix of "What it Feels Like for a Girl" in the controversial video Guy Ritchie directed.

It wasn't just dumb luck, either. Before Paavo Siljamaki, Jono Grant and Tony McGuinness joined forces over a shared love of trance, each of them had been hard at work establishing music careers, from theatre sound design to producing. With two labels-Anjunabeats and Anjunadeep--a weekly radio show, multiple projects and constant DJ gigs, that work really hasn't stopped.

While it's true that at this point Above & Beyond is a sleek beat-making machine, it's still about the music. There are no grand five-year plans being hatched.

"I don't think that you can ever know the future," Siljamaki says from the group's London studio. "Everybody's got a lot of dreams and how they might end up. But I really like how Tony put it a long time ago. He said we all approach the future like a man in a rowing boat—you see your past and you try and aim somewhere, but you never really quite know where you'll end up."

THERE IS A FOLLOWUP to the trio's 2006 artist debut Tri-State in the works, but with so much time spent on the road, there's no concrete release date. A new two-CD compilation-Anjunadeep 01-is about to drop, however. The guys also released



Sirens of the Sea, under the moniker Oceanlab, last summer.

Sonically, Oceanlab isn't very different from Above & Beyond, except that Oceanlab uses the pipes of a single singer, Justina Suisse.

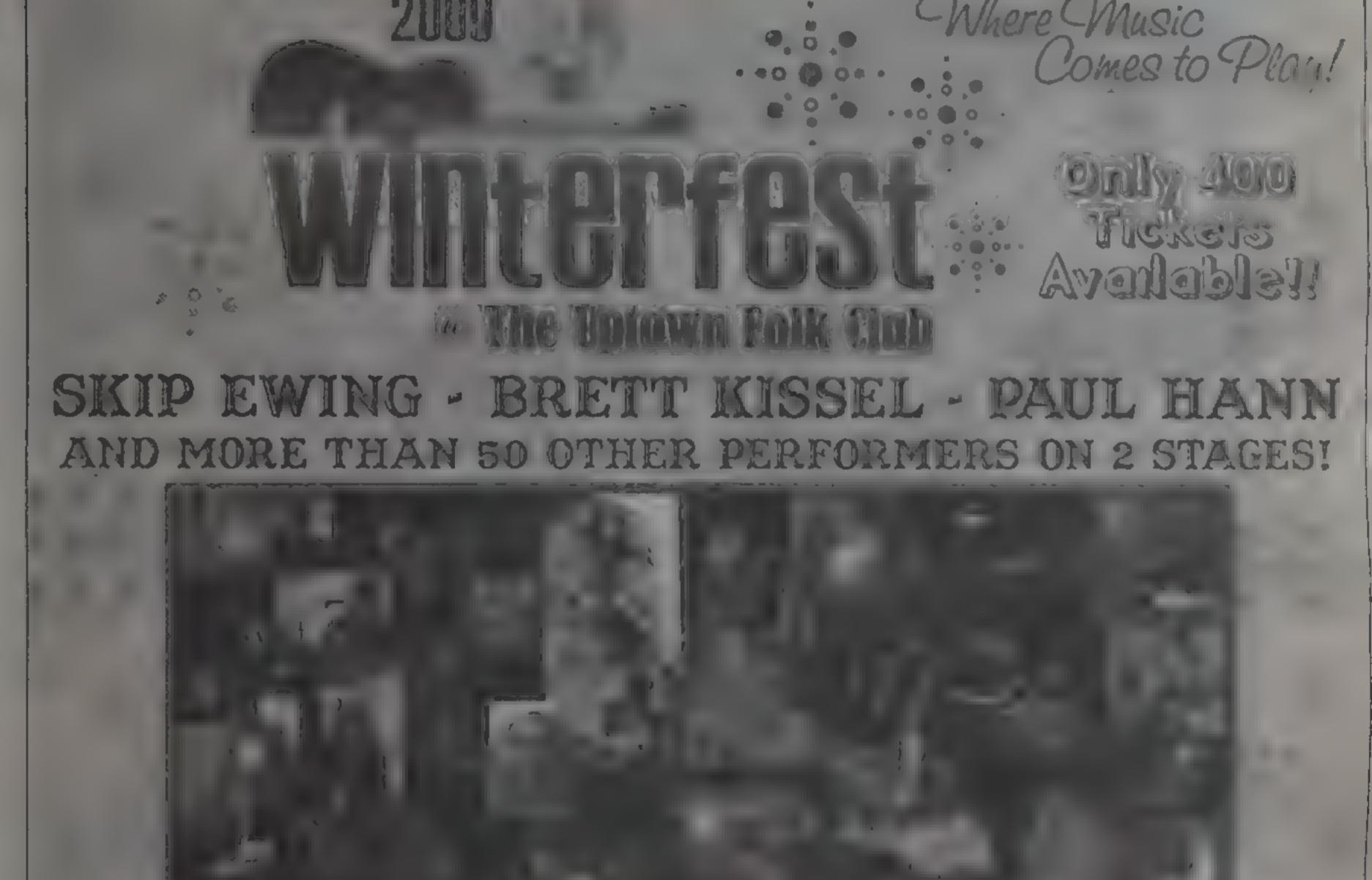
"We went to Ibiza for three weeks or a month last January to work on the album, and I think over there, we really cracked the back of the album We turned off the phones and disappeared there for awhile, the four of us, and it was a really, really good experience," Siljamaki says. "But that is very different from how we work with Above & Beyond, because we tend to work more on the tracks as individual tracks, rather than all of them.

"If you are flying around the planet all of the time, once you get home, there's always going to be a backlog of things that you've got to do when you get home, so it's getting increasingly hard for us to find the headspace to really write music," he adds. "That's why we decided to get away from London and go somewhere quite far away and beautiful and try to be creative."

If that's the plan, just to keep the creativity and music flowing, it's hard to say what waters the rowboat will forge.

"I really like to think that we don't have much of a direct goal, except that what we want to do is keep progressive in our own sound and try and keep on trying new things," Siljamaki says. "The Above & Beyond rowboat, it's hopefully rowing up some kind of stream into some beautiful unknown lake that we haven't discovered yet." V





Feb 20-21, 2009

@ Norwood Legion 11150-82 St. Edmonton Friday - 6-11pm & Saturday - 11am-11pm

Weekend Pass - \$25.00

Buy Tickets @ the door or in advance at: Myhre's Music, Southside Sound

February 22, 2009 10am - Noon @ The Norwood Legion

Cost: Only \$10.005

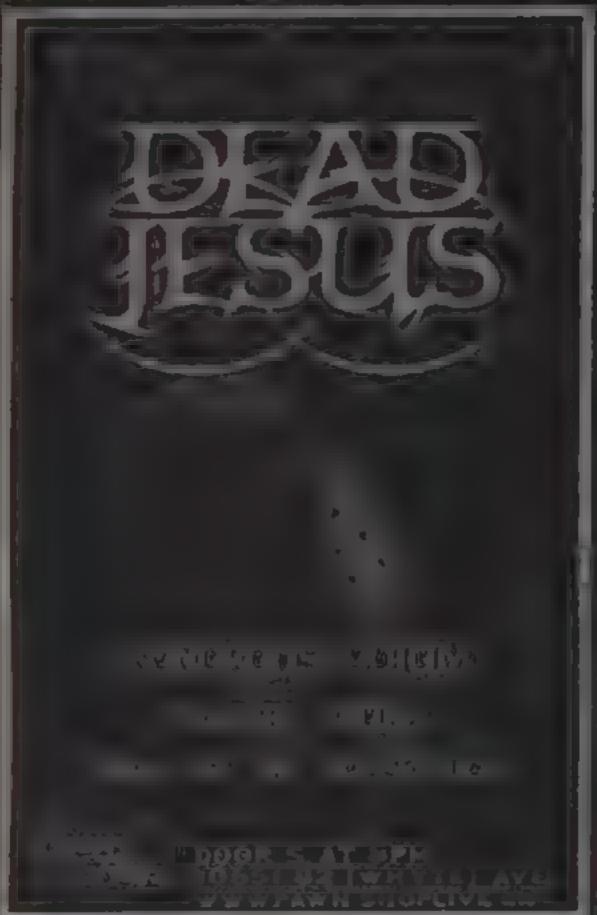
VUEWEEKLY

www.uptownfolkclub.ca

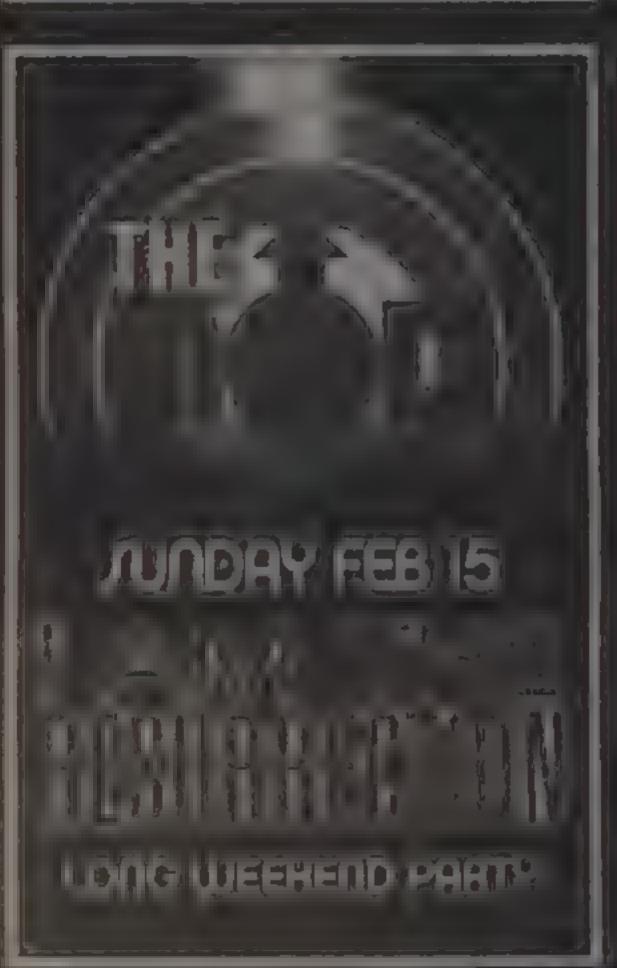
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uptownfolkclub@telus.net

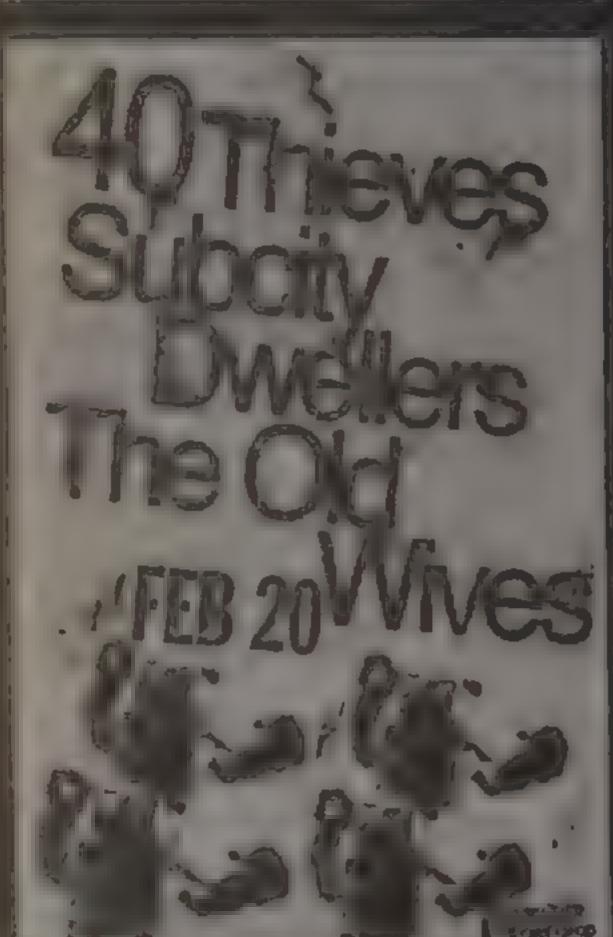


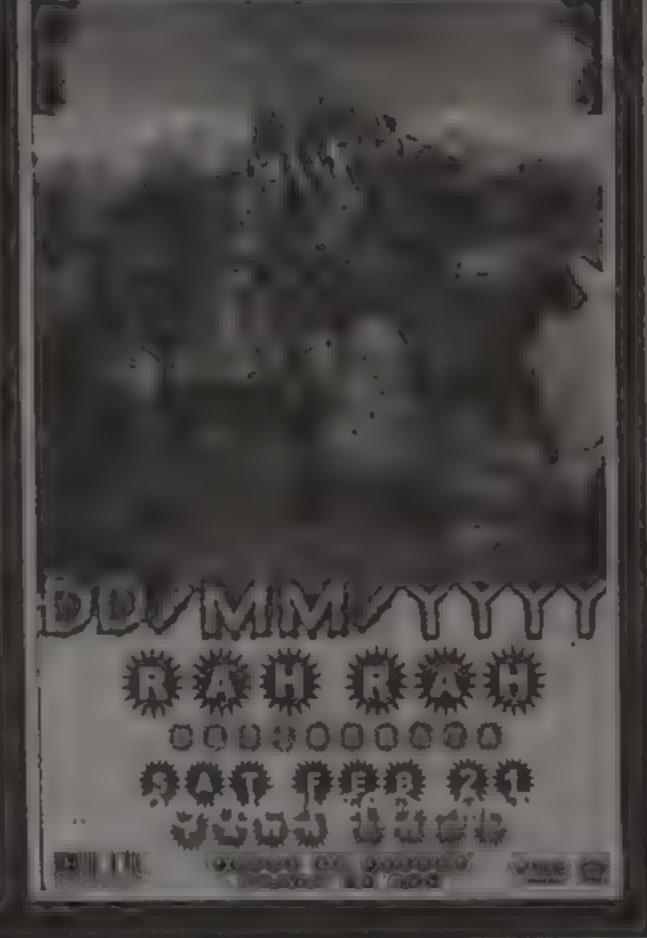












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ATTLANTIC TRANS WAYD BYLL DUT

BUILT CHAIR CARE BOSLING AND Ronnie After Work hosted by Bon Rault every Thu and Fri 4-6pm

BLUE CHAIR CAFÉ Jimbo Nepler (singer/songwriter), donations

PLANES OF PRESENTE CARS. A COLO. BROOKLYN'S LOUNGE Toast, Mars

and Venus; 9pm; \$5 (door) CHRISTOPHERS PRINTY PUB (1) 20 stage hosted by Alberta Crude; 6-

TRUIT suital hences

10om

DUSTER'S PUB Thursday open jam hosted by The Assassins of youth (blues/rock); 9pm; no cover

DVI Open mic Thursdays

BOO CAR WILLIAM AT PROBON LAKE Open Mic Nights 1st and 3rd Thu every month; 6 30-8:30pm; openmic@deadmansdog.com

HAVEN SOCIAL CLUB Open jam: GESULEM

al Juliania & Deven and James (mm)

DATE THE THE SHAW HACH IST. 7-11pm

JANO FLAM AND SHILL MEN stage with the Poster Boys (pop/rock/blues), 8.30pm-12.30am

LB'S PUB Open jam with Ken Skoreyko, 9pm

Live Cald Ball Mill ugen Stage Thursdays with Gary Thomas

MANAGERY LEGISLAND LINERS SO IT Goes presents: Madchester! A Manchester party featuring Bluejay and Nazz Nomad; \$5 ('80s dress code in effect); 9pm (door)

FORTH SURNORUA REGUL Jam ho Wite have the Time to like as

RED PIANO-PIANO BAR Hottest dueling piano show featuring the Red Piano Players; 8pm-1am; every Thu-

MAYON CHIST Cares, of Step. Most

HEREAL LOLLINGE CONTRACT CONTRACT Random Falter; \$6

MILD MET STEED HER DIST

WARDELING DUTE STANDARD Festival Clinics, Austin O'Brien High School, LCHS Jr Jazz Band, Louis St. Laurent High School Jazz Band, LCHS SR Jazz Band, 10:30-5:30pm Showcase LCHS SR Jazz Band, 7-7.30pm; LCHS SR Jazz Band, 7:30-8pm, Littlebirds 8ig 8and, 8-9pm

CLASSICAL

JURINE AUDITORIUM Compression s Daughter of the Regiment Edmonton -Opera, 7.30pm; tickets at

OUS

RULY BOR'S LOWARE STREET

HULLY DIGG PHERKOUSE PORCE Thursdays: DJs spin on three levels

BURNEY WAT MURENWARD THE WARREN with Mia Fellow, midnight, DJ WestCoastBabyDaddy

FULL SALASING STATE Bingo with DJ S W.A.G.

BLUIC LOUNGE OF STATE OF

PRINTY BREEDING CHAPTE AVE. Requests with DJ Damian

GAS PUMP Ladies Nite: Top

40/dance with DJ Christian SIMBLE STY LIES IN ANIMOR

Thursdays HALO Thursdays Fo Sho; with Allout

OJs OJ Degree, Junior Brown MAN BAR Uman runser web Obl Mark Stevens, 9pm

SAS 2 USU YES District Thorographs funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/electro with DJ Savage Garret; no minors, no cover

Michel Paca and Daphutur DJs; first 50 people receive a complementary CO and T-shirt while supplies last. 9pm (door)

LUCKY 13 Hector Castro (CO release),

MEST CHAY SUMMERS Margo at 9:30pm rollowed by Electroshock Therapy with Dervish Nazz Nomed and Plan 8 (electro, retro)

Thursdays: Dance lessons at 6pm, Salsa DJ to follow DVISHOUGH SOUTH Flatte to News

THE RELEASE SAME IN COLUMN

classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am; no cover PLANET HIDISO ST. ALBERT KITE Thursdays, breaks, electro house soun

with Misercents RENDEZVOUS PUB Metal Thurzday

ELICALITE NOOTH between latered the Techno Hippy Crew Bassnectar, Kush Arora, Shamik and guests; 8cm

Footnotes hosted by Elle Dirty and ConScience every Thu; no cover, WAVW notonous events com

Pop. Indie Rock and Roll

AMERICAN TRACE AUGIO SHILL OF

BLUE CHAM CAFÉ Nathan Tinkham

(classic rock)

DVI TAVERN Live music every fri;

SKESH THEFT CARE TWO MUSE

WATER SOCIAL CLUB and whence Matt Epp, Brock Taylor, 8pm

HULBERT'S Axiomatik, 8pm, \$10 (Switter)

with Jesse, Shane, Tiffarry and Erik and guests

Friday: Headwind (classic pop/rock); 9pm, no cover

Jar Melinie Lis some for

DIRECTOR AND ADDRESS OF THE PARTY OF THE PAR

STOLLES Dancehall, hip hop with DJ

TEMPLE Tainted Thursdays: Electro

ARDEN Dave Gunning and Stephen Fearing, 7.30pm; \$28 at TicketMaster,

Arden box office

Robison

AJOS CAFÉ Brandi Monn

BUUS CLAR CASE WAS IN THE Ronnie After Work hosted by Ron Rault every Thu and Fri; 4-6pm

{roots/country}; evening, \$15

BIDDS' CONTRACTOR Core

BRUCK BAIR The Shagbots, Noisy Colours, Hardy Drew and the Nancy Boys; 9pm (door); \$10 (door)

CARROT Live music Findays: Cort Delano (root), all ages; 7.30-9.30pm; \$5 mm 17

PASSING FOR COLUMN TEST CLASSICS

EASTER MELLINAMISMO Stars Tonight (tribute)

COAST TO COAST Open Stage every Foday night with host Leona Burkey at

9pm, \$5

Fridays: Scott Cook (soft rock); 6-9pm,

IRISH CLUB Jam session; 6pm; no

IVORY CLUB Duelling piano show

JEFREY'S Jack Semple (acoustic

JERNALI AMB HYDE POET FRENK

BOOTS 10242-106 St. 780 423 5014 • BRIXX BAR 10030-102 St (downstairs), 780.428.1099 • BROOKLYN'S LOUNGE 9210-34 Ave • BUDDY'S 117258

Family 8pm, \$59.50 at TicketMaster MEAD HALL Battle Of The Bands, In

MENT CITY LIKWID LOUDING Barnon

McGrath and the Wild Dogs, Dropping

CH THE NOOC STRONG SHOPE MINE

PALACE ELSENO (MSM) TO Mysic

WITH STATE PARK PARKETER

(ED) FILM (0-FILM (0) Age I hattesi

Miral Char Cours of Steel Physic

ST BASIL'S CULTURAL CENTRE

Full Moon Folk Club: Chris Smither

under 12 1/2 price (door only)

STARLITE ROOM Light Travels,

Kat Danser, \$17 (adv)/\$20 (deor); child

Ursaminor, Bird Sang Song, 9pm; \$10

STEERS ON SELECTION IS NOT BE

and Ben Disaster, 8:30-10:30pm; no

THE AND LOURISE NO. States (Caracil.

VIC'S STEAK HOUSE-MAYFIELD

INN Valentine's Love Weekend fea-

turing the Dino Dominelli Trio (love

WELD WEST SALOON Tera Lee

YARDBIRD SUITE JazzWorks

High, 11:30-1pm; Holy Trinity

Trinity Academy, 4-5.30pm,

High School, 8:30-9pm

X-WRECK'S Slowburn featuring The

Festival: Clinics: Littlebirds Big Band

10-11:30am, Fort McMurray Comp

O'Leary High School, 2.30-4pm, Hely

Showcases: Archbishop O'Leary High

School, 7-7:30pm; Fort McMurray

Comp High, 7:30-8pm; Holy Trinity

Academy, 8-8:30pm; Austin O'Brien

CLASSICAL

Concert Series: Brian Bowman (eupho-

Symphonic Wind Ensemble; 8pm, \$30

TIX on the Square, Gramophone, door

DUS

AUNIT HIT IN LEGITING Compression

motown, new wave, electro,

Patread

Underdog: Perverted Fridays: Punk and

Ska from the '60s '70s and '80s with

(adult)/\$20 (senior)/\$10 (student) at

(SD) (GAD) SP (10) (FEST OF STROME

nium), Janet Scott Hoyt (piano),

Academy, 1-2:30pm; Archbishop

songs, jazz standards)

One4fives; 8pm-12:00am

Portal Hattined, Frux Foundation

dueling plano show featuring the Red

Odium, Fennes, Hand of the

Horsewitch, 8pm (door)

Piano Players, 9pm-2am

Out, The Gold Rush; 9pm (door); by

The Midst Of A Murder, Insurgency,

Vivisect, Corpsa Vapour, 2pm

donation

tribute)

cover

L. State ora Spirit

BUDDY'S We made 'em famous! DJ

Edity Toonflash, come early to avoid kneup, no cover before 10pm

CHROME LOUNGE Platinum VIP Fridays, Valentine's Jam with TO's

ROOTS Rutro Disco, retro dance

TATISTIC PULLFOOM A COMPANY

Rebel Tone Sound

LOUISE WASHING SAME ESMERELDA'S Ezzies Freakin Frenzy

Cotans Campo Decised in South

FUNDAY BUDDHA (WHYTE AVE) TOD

tracks, rock, retro with OJ Damian GAS PUMP Top 40/dance with OU

Christian HALO Mod Club; indie rock, new wave, Brit pop, and '60s soul with D.I. Blue Jay, DJ Travy D; no cover before

10pm, \$5 (after 10pm) GINGUR Ladies Room: with Bomb

Squad, DJ QB the Teacher LEVEL 2 LOUNGE Hypnotic Friday Breakbeat, house, progressive and

electro with Groovy Cuvy DJ Fuuza **NEWCASTLE PUB Fridays House**

dance mix with DJ Donovan

MENT OF THE LIGHT BY Anarchy Adam (Punk)

MEN CINY SURGINES BUY FREE Toronto, Mension, Animaux 9pm

POPULLE BOLLEN AND TAYS. ROOM SOUTH Retro to New classic

rock, R&B, urben and dance with DJ Mikee: 9pm-2em; no cover PLAY NIGHTCLUB The first bar for the queer community to open in a decade with DJ's Atexix Brown and

Eddie Toonflash; 9pm (door); \$5

www.playn.ghtclub.ca

world ca

Tysin

RED STAR Movin' on Up fridays indie, rock, funk, soul, hip hop with Du-Gatto, DJ Mega Wattson **ROUGE LOUNGE** Solice Fridays

ROLLS MUTTER DISENT TO ST Request with a mix of Retro and Disco; 7-10:30pm; www.sports-

SERVICE CONTRACTOR OF THE CONT

STOLLES Top 40, R&B, house with People's DJ STONEHOUSE PUB Top 40 with DJ

Alect Lauren of the E harman every finday

TEMPLE T.G.J Psydays; 9pm WITHDERBAR Fridays with the Porry

Girls, DJ Avinder and DJ Toma, no W AND WEST HEALTH COMMERCENCY STORYS Nester Delano comes back to mare

Findays: 91 7 The Bounce, Nestor some noise In The BASSment DJs Delano, Luke Morrison Billy and Dragan will be rotating BAR-B-BAR BJ James; no cover weekly Hector Castro (CD release. Part 2), Big Daddy, Billy, DJ Bree and BAR WILD Bar Wild Endays Nestor Delano ALVO 1003 RESSIOUS Francis ILK spin Wooftop and Main Floor Edectic jams with Nevine-India, soul,

with org686

• ARDEN THEATRE 5 St Anne St, St Albert, 780.459.1542 • ATLANTIC TRAP AND GILL 7704 Calgary Trail South, 780.432.4611 • BANK ULTRA LOUNGE 10765 Jasper Ave, 780.420.9098 • BILLY BOB'S LOUNGE Continental Inn, 16625 Storry Plain Rd, 780.484.7751 • BLACK DOG FREEHOUSE 10425-82 Ave, 780,439,1082 • BLIND PIG PUB 32 St. Anne Street, St. Albert, 780 418.6332 • BLUE CHAIR CAFÉ 9624-78 Ave, 780.989.2861 • BLUES ON WHYTE 10329-82 Ave, 780.439.3981 . BONNIE DOON HALL 9240-93 St .

Jasper Ave, 780.488 6636 • CASINO EDMONTON 7055 Argyll Rd, 780.463.9467 • CASINO YELLOWHEAD 12464-153 St, 780.424.9467 • CENTURY CASINO 13103 Fort Rd, 780 643 4000 • CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd, West, 780.462.6565 • CHROME LOUNGE 132 Ave, Victoria Trail • CONVOCATION HALL Arts 8ldg, U of A, 780.492 3611 • COPPERPOT RESTAURANT Capital Place, 101, 9707-110 St, 780.452.7800 • CROWN PUB 10709-109 St • DEVANEY'S IRISH PUB 9013-88 Ave • DRUID 11606 Jasper Ave, 780.454.9928 • DUSTER'S PUB 6402-118 Ave, 780.474.5554 • DV8 TAV-ERN 8307-99 St, www DV8TAVERN.com • ECO CAFÉ Village at Pigeon Lake • EDMONTON EVENTS CENTRE WEM Phase III, 780.489.SHOW • EMPRESS ALE HOUSE 9912-82 Ave • FIDDLER'S ROOST 8906-99 St • FILTHY MCNASTY'S 10511-82 Ave, 780.916.1557 • FLUID LOUNGE 10105-109 St. 780 429 0700 • 4TH AND VINE WINE BAR 11358-104 Ave, 780.497.7858 • FOX 10125-109 St, 780.990.0680 • FRESH START CAFE Riverbend Sq. 780 433 9623 • FUNKY BUDDHA 10341-82 Ave, 780 433 9676 • GAS PUMP 10166-114 St, 780.488 4841 • GINGUR SKY 15505-118 Ave, 780 913.4312/780.953.3606 • HALO 10538 Jasper Ave., 780.423.HALO • HAVEN SOCIAL CLUB 15120A (basement), Stony Plain Rd, 780.756.6010 • HELLENIC HALL 10450-116 St . HILLTOP PUB 8220-106 Ave, 780.490.7359 . HOOLIGANZ PUB 10704-124 St, 780.452.1168 . HORIZON STAGE 1001 Calahoo Road, Spruce Grove, 780.962.8995 • HULBERT'S 7601-115 St, 780.436.1161 • HYDEAWAY ALL AGES ART SPACE 10209-100 Ave • IRON BOAR PUB 4911-51st St, Wetaskiwin • IVORY CLUB 2940 Calgary Trail South • J AND R'S 4003-106 St, 780.436.4403 • JAMMERS PUB 11948-127 Ave. 780.451 8779 - J AND R BAR AND GRILL 4003-106 St, 780.436 4403 - JEFFREY'S CAFÉ 9640 142 St, 780.451.8890 - JEKYLL AND HYDE PUB and RESTAURANT Riverview Inn, 10209-100 Ave, 780 426 5381 (pub)/780.429.5081 (rest) • JET NIGHTCLUB 9221-34 Ave, 780 466.6552 • JUBILEE AUDITORIUM 11455-87 Ave, 780 429 1000 • KAS BAR 10444-82 Ave, 780 433.6768 • L.B'S PUB 23 Akins Dr. St. Albert, 780.460.9100 • LEGENDS PUB 6104-172 St. 780.481.2786 • LEVEL 2 LOUNGE 11607 Jasper Ave, 2nd Fl, 780 447.4495 • LIVE WIRE BAR AND GRILL 1107 Knotwood Rd. East • LOOP LOUNGE 367 St Albert Rd, St Albert, 780 460.1122 . McDOUGALL UNITED CHURCH 10025-101 St . MEAD HALL 10940-166A St . MORANGO'S TEK CAFÉ 10118-79 St • MUTTART HALL Alberta College, 10050 MacDonald Dr • NEWCASTLE PUB 6108-90 Ave, 780.490.1999 • NEW CITY 10081 Jasper Ave, 780 989 5066 • NIKKI DIAMONDS 8130 Gateway Blvd, 780.439.8006 • NORTH GLENORA HALL 13535-109A Ave • O'BYRNE'S 10616-82 Ave. 780 414 6766 • ON THE ROCKS 11730 Jasper Ave., 780.482 4767 • OVERDRIVE NEIGHBORHOOD PUB 6104-104 St, 780.439.9485 • OVERTIME DOWNTOWN 10304-111 St. 780 423 1643 • OVERTIME SOUTH Whitemud Crossing, 4211-106 St, 780.485.1717 • PALACE CASINO-WEM 8882-170 St, 780 444 2112 . PAWN SHOP 10551-82 Ave. Upstairs, 780.432.0814 . PLANET INDIGO-JASPER AVE 11607 Jasper Ave . PLANET INDIGO-ST. ALBERT 812 Liberton Dr. St. Albert • PLAY NIGHTCLUB 10220-103 St • RED PIANO-PIANO BAR 1638 Bourbon St, weM, 8882-170 St, 780.486.7722 • RED STAR 10538 Jasper Ave, 780,428,0825 . RENDEZVOUS PUB 10108-149 St . ROSEBOWL/ROUGE LOUNGE 10111-117 St, 780,482,5253 . SECOND CUP-STANLEY MILNER LIBRARY 7 Sir Winston Churchill Sq . SABOR DIVINIO 10220-103 St, 780.757.1114 . SECOND CUP 12336-102nd Ave . SECOND CUP-124 STREET 12336-124 St. 780 451.7574 . SIDELINERS PUB 11018-127 St. 453-6006 . SNEAKY PETE'S 12315-118 Ave . SPORTSWORLD 13710-104 St . STARLITE ROOM 10030-102 St, 780.428.1099 . STEEPS-OLD GLENORA 12411 Stony Plain Rd, 780.488.1505 . STEEPS TEA LOUNGE-COLLEGE PLAZA 11116-82 Ave, 780.988 B105 . STOLLI'S 2nd Ft, 10368-B2 Ave, 780.437.2293 . SUEDE LOUNGE 11806 Jesper Ave, 780 482 0707 • UNION HALL Argyll, 99 St, 780,702 2582 • URBAN LOUNGE 10544-82 Ave, 780.437.7699 • VIC'S STEAK HOUSE-MAYFIELD INN 16615-109 Ave, 780.484.0821 • WILD WEST SALOON 12912-50 St, 780.476.3388 • WUNDERBAR 8120-101 St, 780.436.2286 • X-WRECKS 9303-50 St, 780.466.8069 • Y AFTERHOURS 10028-102 St, 780.994.3256, www.yafterhours.com • YESTERDAYS PUB 112, 205 Camegie Dr, St. Albert, 780.459.0295

i'dLike something different



For those of you who check Facebook at least on a daily basis, chances are you have looked at the iLike application.

Despite the lower case "I" and the links on the application to iTunes, iLike is not owned by Apple. For the uninitiated, it allows you to show your friends what music you're into, become fans of bands and, most importantly, add songs or snippets of songs to your profile or to special playlists you create and share with friends.

Harmless fun? Sure. But it also goes much deeper than that. The stats that iLike compiles on the music that social-networking-site users add to their profiles has, in a lot of ways, replaced radio airplay as the barometer of what's hot. In its regular Fast Tracks newsletter, the Recording Industry Association of America includes information on iLike profile adds right next to Billboard chart information. Basically, tracking what users on Facebook are into is important market research for the industry. ILike's charts matter.

As well, iLike also charts Fastest-Spreading Songs and Fastest-Spreading Songs by Unsigned Artists; of course everyone who loves lists can enjoy them (and, as a music writer, you have to love reading and making lists. That's a rule.)

The most recent edition of Fast Tracks shows that Britney Spears' "Circus" was the most added to iLike libraries and Beyonce's "If I Were a Boy" was most added to profiles.

Not to be too much of a music snob. but that's really disappointing, isn't it? So many of us hype the Internet as the place to exchange new ideas, to usher in change. And what do we show the music biz? That the same old, boring pop stars are OK for the masses.

Since iLike is such an easy application to use--and it only takes a second to add a song to your profile---wouldn't it be great if a large group of people could go and pull off a Project Mayhem with the application? It would require a large chunk of people, all in the same week, adding some deserving yet obscure song to their libraries.

YES, I KNOW THIS is coming off like a Facebook campaign. And I know all of us are sick and fucking tired of receiving invites to Facebook campaigns for causes that some old high-school friends think we must care about.

But, even if enough Edmontonians got together to champion a band from the City of Champions it might cause a blip somewhere in the market-tracking nerve centre at iLike, right?

It would make for an interesting experiment: a campaign to try and get an artist on to the chart by simply asking everyone you know to simultaneously add a song to their profiles. The song would have to be uploaded by everyone at close to the same time so as to fool iLike's "Fastest-spreading" chart. Just one giant spike on some obscure, noisy song (preferably from an Edmonton band) to really mess up the people who number crunch ilike stats and report them back to the music industry as a whole.

If it's an idea that intrigues you, dear readers, let me know. Write me or, well, find me on Facebook and message me. v

ARDEM John Boutte (soutful sounds) of New Orleans); 7.30pm, \$28 at Arden box office, TicketMaster

ATLANTIC TRAP AND GILL Duft

BLACK DOG FREEHOUSE Hair of the Dog-live acoustic music every Saturday afternoon, this week Chad Kichula, 4-6pm; no cover

BLUE CHAIR CAFÉ Valentine's Day; The Raults 5-5,30pm [1st seating: \$50 dinner and show) featuring flori Rault and friends, 7:30-8pm (2nd seating: \$65 dinner and show) featuring the full blown Rault Brothers band with gancing

BLUES ON WHYTE Saturday Afternoon Jam hosted by Carson Cote (evening)

BONNIE DOON HALL Edmonton Blues Society Blues Bash Dance Party, harmonica blow-out with Little Mike (NYC), Shermman (Tank) Douette (Vancouver) with The Jimmy Guiboche Band, The Boogie Patrol; 7 30pm (door), 8pm (music); \$25 (adv. non-maraber]/\$20 (adv EBS member]/\$30 (door)_ tickets at Megatimes

BROOK BAR/STARLITE ROOM Tidal Wave Music Experience featuring Marty Motty and BJ Eleven, and Transscore Crew, 9pm (door), \$20 lady/\$25 (door); notets available by phone at 780 756 4054

CARROT Open mic Saturdays; 7:30-

CASING EDACORTON The Classics (classic rock)

CASINO YELLOWHEAD Stars (פוטלותי יותושורי)

CENTURY CASEIO Harlequin, 7pm, \$24.95 at Ticketmaster and Century Casino 780 643 4000; reserved seat-

CROWN PUB Acoustic Open Mic. with Marshall Lawrence and Tim Namett, 1.30pm (sign-up), 2-5pm

DVS TAVERN Live music every Sat.

EARLY STAGE BALDON-STORY PLAIN Saturday Live Music: Slowburn featuring The One4fives; Burn-12am

EDMONTON EVENT CENTRE cre tinde 'sain Audina's caustinas al TicketMaster

EMPRESS ALE HOUSE John Gorham and Terry Morrison, guests;

ADDLER'S ROOST Happy Valentines Shindig: Patsy Amico and the Greggs, Back Porch Swing, guests 1/00ts): 7.30pm (door), 8pm (show):

\$12 (door)

THE RECUIR CALLS HOLD Fector, Whisker Kiss, guests, 8pm

HILLTOP PUB Open Stage/mic hosted by Sally's Krackers; 3pm

HULBERTS Marleigh and Mueller's Valentine's Show; 8pm, \$12 (door)

ISTEN BOARD PARTS GIVE IN Wetaskiwin featuring fazz trios the 1st Saturday each month: this month The Don Berner Tno; Spm, \$10

IVORY CLUB Quelling plane show with Jesse, Shane, Tiffany and Enk and guests

JAMMERS PUB Saturday open jam, 3-7:30pm; country/rock band 9pm-

JEFFREY'S Valentines Day with Bruce and Lon Mohacsy (jazz), \$10

JECYLL AND HYDE PUB Headwind (classic pop/rock); 9pm, no cover

JET NIGHTCLUB Bonafide LB'S PUB Molsons Saturday open stage every Saturday attempon host-

ed by Gord Macdonald; 4.30-9pm MEAD HALL Speed Metal Dating Necrobiosis, Gyibaaw; 8pm, \$6

MORANGO'S TEX CAFÉ Saturday open stage; hosted by Or Oxide; 7-

MUTTART HALL Forget-Me-Not: A World War I Valentine's Day Concert Andrea House (singer), Christ Andrew [jazz piano]; 7.30pm (door), 8pm (music); tickets at TIX on the Square, Megatunes, Blackbyrd, Acoustic Music

NEW CITY LIXWID LOUNGE Striker, Evil Survives, Assault 9pm (door); by donation

O'BYRME'S Live Band Saturday 3-7pm; DJ 9:30pm

ON THE ROCKS Rocket Sauce with DJ Will, 9pm

PALACE CASINO (WEM) One Night PAWN SHOP Hot Panda (Valentine's

Day CD release), Rah Rah, The Whitsundays; 9pm RED PLANO-PLANO BAR Hottest

dueling piano show featuring the Red

Piano Players; 9pm-2am **PAYER CREE** Rattle and Hum (U2)

STARLITE ROOM Tidal Wave, Marty McFly (TO), DJ Eleven (Calgary)

URBAN LOUNGE Valentine's Day The Supertiand, Close Attention; \$12

WES STEEL HOUSE - WHICH I INM Valentine's Love Weekand: featuning the Dino Dominelli Ino (love) songs, jazz standards)

WILD WEST SALOON Tera Lee YARDBIRD SUITE JazzWorks Festival.

CLASSICAL

CONVOCATION HALL Edmonton

Chamber Music Society, Arion Baioque Orchestra, Jaap ter Linden Iguest conductor), Matthew White [counter-tenor]; 8pm, \$30 (adult)/\$20 (senior)/\$10 (student) at TIX on the Square and The Gramophone

PART ARTS BURLLHAR 1-72 Workshop with Mission Hill/Mill Creek Brass Bands, Kilburn Memorial Artist Brian Bowman, 1:30-3:30pm.

HELLENIC HALL, Valentine Fever Yemaya, uncomMEN, and Edmonton Vocal Minority, hosted by Kristy Harcourt, dance music by Liconce Whip, 7pm (door); 7:30 pm (performance); 9pm (dance); \$18 (concert and dance)/\$12 under 18 (concert only); Dance only at the door after 8 30pm \$10 [Womonspace member]/\$15 (non-member), tickets available at Earth's General Store, TIX on the Square, 780 488 1498, www.evmcho ruem

JUBILEE AUDITORIUM Gospel Night (National Black Coalition of Canada), 7pm, \$21-\$26.25 at

McDOUGALL UNITED CHURCH Songs of the Heart: Ariose Women's Choir, 8pm, \$18 (adult)/\$15 (student/senior) at TIX on the Square. \$20 (adult), \$17 (student/senior) at the door

DIS

BLACK DOG FREEHOUSE Saturday DJs on three levels. Main Floor Menace Sessions: ait rock/electro/trash with Miss Mannered

BUDDY'S Undie night for men only, free pool and tourney, DJ Arrowchaser

EMPIRE BALLROOM Rock; hip hop, house, mash up

ESMERALDA'S Super Parties. Every Sat a different theme

FLUID LOUNGE Saturdays Gone Gold Mash-Up with Harmen B and DJ Kwake RUGERTY RIBLINGISMA (NEWSYTTES LANGE)

Top tracks, rock, retro with DJ Dann avn **GINGUR SKY** Soulout Saturdays

Slow Wine Valentine's jam with TO's Rehel Tone Sound / HALO For Those Who Know house

every Sat with DJ Junior Brown, Luke Morrison, Nestor Delano, An Rhodes LEVEL 2 LOUNGE Sizzle Saturday

NEWCASTLE PUB Saturdays. Top 40, requests with DJ Sheri

DJ Groovy Cuvy and guests

NEW CITY LIKWID LOUNGE Punk Rawt Saturdays with Todd and Alex KINN CITY SURVEYS SAME AS

PLANT MICKEL-JASTIE **AVENUE** Suggestive Saturdays breaks electro house with PI resi-

Suck with Greg Gory and BlueJay

RED \$TAR Saturdays india rock, hip

hop, and electro with DJ Hot Philly and guests

RENDEZVOUS Survival metal night

SPORTS TO ROUTE SEATING **DISCO** Sportsworld Inline and Roller Skating Disco: Top 40 Request with a mix of retro and disco; 1-4,30pm and 7-10:30pm, www.sports-world.ca

STOLLE'S ON WHYTE Top 40, R&B. house with People's DJ

SOLDER LOWER BEEN MANAGEMENT Underground House with DJ Nic-E every Saturday

TEMPLE On Snapl Every Saturday, Cobra Commander and guests, 9pm

TAINESISAR Security of the focal bands Y AFTERHOURS Release Saturday

The BASSment DJ Chad joins the Release Saturday Ime-up. Underground: A New Room will feature Dezire (Hard House Queen) and her weekly guests, this week, is Gryffin, Release Valentine's Day with Tranna J and Enn Eden

PRILATE PROPERTY AND PROPERTY OF THE PROPERTY Blues: featuring The Rumble Strippers (formerly The Fat Dave Sound Wave) Johnny 99, The Give Em Hell Boys, The Southern Pink, 7pm, no cover

BLUE CHAIR CAFÉ Jim Findlay (jazz); donations

BILLIE PEAR REST BURANTO TOTAL Semer Dup

BLUES ON WHYTE Vacation on CENTURY CASINO Legendary

TicketMaster and Century Casino 780 643 4000; reserved seating MENUNE TO INCOMPANIE CONTRA

Platters (tribute), \$34 95/\$44 95 at

Music Session, hosted by Keni-Lynne Zwicker, 4-7pm SHOWING ENGLI CANTED Frequency 2009: Above and Beyond,

Marco V Bad Boy Bill and More, 9um CONTRACTOR SOCIAL COMPANY TO SOCIAL COMPANY OF THE CONTRACTOR OF T Sundays, Born, \$10 (door)/\$5 (studentl/\$\$ (restaurant/pub employees

with pay stub) **HULBERT'S** Sunday Songwriter's Stage, 7pm, \$5/person minimum (C) Halling C

LOOP LOUNGE Jam hosted by JJ. Lenny 8 and the Cats, 4 30pm 'bl-CHANGE STILL FUEL STREET, STREET

Crawitad: 3-6pm NEW CITY Open Mic Sunday hosted by Ben Disaster, 9pm (sign-up), no

open stage with Willy James and

O'BYRNE'S Open mic jam with Robb Angus (the Wheat Pool) **ON THE ROCKS** Shocker Sundays

with Mobadass, 9pm PAWN SHOP We Are Fam-1-lyl Party, Hardy The Mod Club, I am. The Resurrection, long weekend party

RIVER CREE Rattle and Hum (U2)

SECOND CUP-MOUNTAIN EQUIPMENT SQLOP every Sun Don Jenken ('60s, '70s) and '80s guiter), 2-4pm

STREET F WHITE HE HOLD FIRST THEATRE Hungry Hill Concert Northern Bluegrass Circle Music Society, 7 30pm, \$20 (NBCMS mem. berl/\$25 (non-member) at TIX on the Square

STOLEN FE EXCEPT PROPERTY AND A STATE OF Showcase with Polar, Khapra and Beneath The Remains: 9pm, \$10 VIC'S STEAK HOUSE MAYRELD

INN Valenting's Love Weekend featuring the Dino Dominelli Trio (love) songs, jazz standards)

AALIN TANIBAR Teast of Caminage Fuzzcat (Vancouver); Bpm, \$5 (door)

CLASSICAL

CONVOCATION HALL Saxophone soloists Dr. Jeremy Brown, Ailison Balcetis, Dr Glenn Gillis, Alten Harrington, Po-Yuan Ku, Julia Nolan, and Dr. Charles Stoffe with Edmonton Chamber Players, Jacok Rogala (conductor), 8pm, \$20 (adult)/\$15 (student/senior)

PARTY AND CANTER BOOKS Connection Pro Coro Canada with Simon Carrington, 2pm, \$24 at the Winspear box office

DJS

BACKSTAGE TAP AND GRILL Industry Night, with Atomic Improv. Jameolo and DJ Tim

THURST DION AND AND CASE SURVEY Afternoons Phil, 2-7pm, Main Floor Got To Give It Up Funk, Soul, Motown, Disco with DJ Red Dawn

BUDDY'S MENTOLUR LINES AND greatest in House, Progressive and Trip-Hop, Rudy Electro, 10pm-2 30am, guest BUs inquire at kelly@michetti.com

GINGUR Ladies Industry Sundays Family Day Long Weekend Jam With Rebel Tone Sound and DJs InVinceable Spyce, and Capone

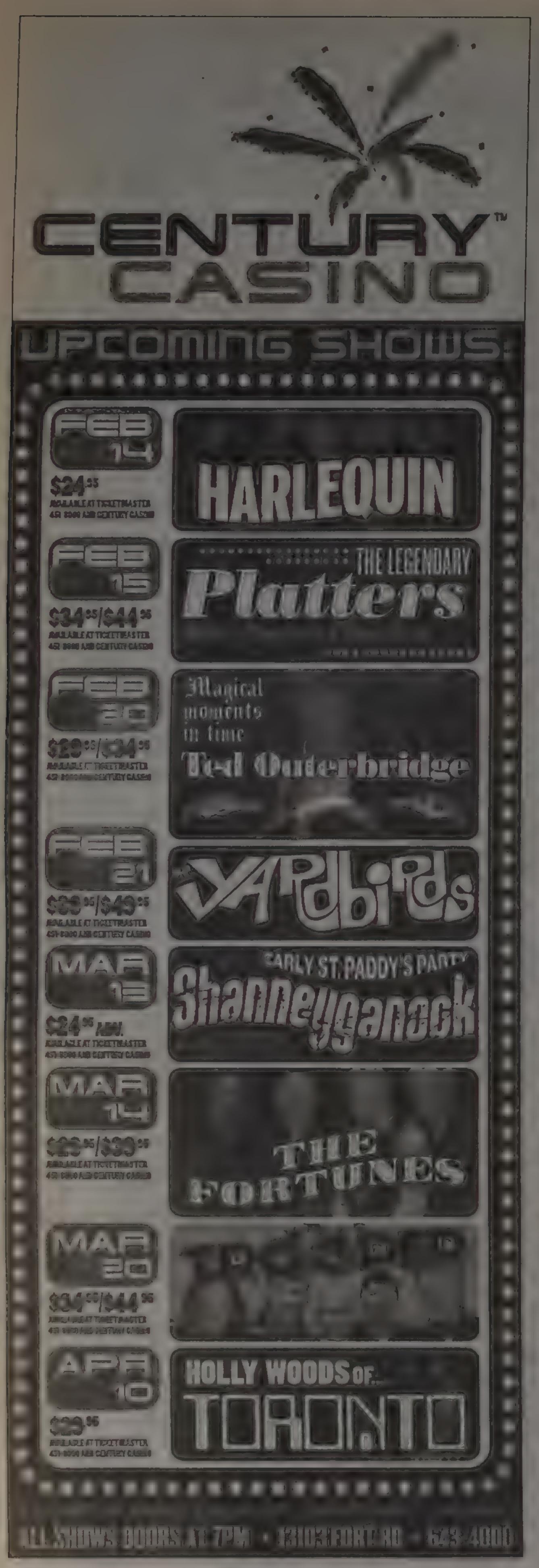
HALO La Touche Electrique Long Weekend Party OJs 08Z and KGZ, Dymyttry III, Poly Yesterday, performance by Yippiyo Feat, Grime Time, as well as video art and photo exhibit, hosted by BTH-The Collective After Party, 10pm (door), \$10

NEW CITY SUBURBS Get Down Sundays with Neighbourhood Rats

OVERTIME DOWNTOWN Sunday Industry Night, Requests with DJ 60

MUSIC





The sound and the fury



An article on CNN.com this past weekend was entitled "Grammys hoping for excitement." Speculation was that the hipperthan-ever selection of nominees and performers (including a pregnant MIA) performing with the current rap royalty and Radiohead laying it out with a marching band) would lead to not just a more interesting viewing experience, but also a potential shift in viewership, a beacon for the jilted generation. The likelihood of this coming to fruition was not great, but there was a weird atmosphere that came closer to a byproduct of the reality of so many bygone R&B relationships and grabbed hold of the awkward, choreographed stage ballet of the ceremony.

Allegedly, R&B star Chris Brown assaulted his girlfriend Rihanna in a limo after leaving a pre-Grammy party the night before. As a result, neither of them

made it to the Grammys for their scheduled performances. Any domestic abuse is bad news, obviously, but this one is interesting from a cultural perspective. In visualizing the row, I'm brought directly to the scene in What's Love Got To Do With It?, where a bloody Tina Turner finally physically responds to lke's use of force. To imagine that there is some actual real emotion and gravitas lying beneath the completely mass-marketed, tensionless vending machine ballads these two people trade in is a markedly human concept.

Meanwhile, inside the Staples Center, the audience is as uncomfortable as the performers. Doubtlessly, it's one of the biggest stages out there, but these are supposed to be the biggest artists, the people most capable of handling stage fright. There were several awkward performances, but this may be attributed to the extremely rehearsed, measured nature of the ceremony itself. There is no room for spontaneity in the face of big music, just like the inch they gave our favorite bloggables in a desperate reach for our demographic (probably the people least likely to watch cable TV).

KANYE WEST'S performance of "American Boy" with Estelle was inexplicably featured on a raised circle in the middle of the audience, the performers bounding around limited real estate to a generally befuddled crowd. Being that will.i.am's French Touch-cribbing beat is a sound only recently reaching media saturation in the States, it probably didn't help that Kanye's overacting stage style dwarfed relative unknown Estelle's scholarly pop 'n' B, draining all attention from the tiny circle to his shiny jacket and weird Afro mullet.

In the most telling dichotomy of the night, Robert Plant and Alison Krauss took home album of the year honors, in spite of efforts from Radiohead, Lil Wayne and Coldplay. To quote Thom Yorke from his rousing, inspired performance of Radiohead's "15 Step": "First, you reel me out, then you cut the string." The Grammys wanted to pull you in to get their numbers up but they refuse to reward you or what's actually relevant. That is, until the committee is outlived by people like us, allowing for makeup Grammys for Andrew Bird, TV On The Radio and Chad Vangaalen. •



and XS, guests; no cover

INE MUSIC

Mondays. Irve music monthly; no

Vaughn

Mondays with different songwinters hosting each week; presented by Jimmy Whitten of Hole in the Guitar Productions, 8-12

7pm, \$10 (door/\$5 (student)

PLEASANTVIEW COMMUNITY

fiddle jam hosted by the Wild Rose Old Tyme Fiddlers Society; 7pm

ROSE BOWL/ROUGE LOUNGE The Legendary flose Bowt Monday Jam hosted by Sherry-Lee Wisor/Mike McDonald (alternating), 9pm-12am

CLASSICAL

CONVOCATION HALL Laurent
Estoppey (sax), Dr. Jeramy Brown
Allen Harrington, Po-Yuan Ku, Julia
Nolan, and Or Charles Stolte with
Edmonton Chamber Players, Jacel
Rogala (conductor); 8pm; \$20
[adult]/\$15 (student/senior)

DUS

BAR WILD Bar Gone Wild Mondays
Service Industry Night no minors,
9pm-Zam

Floor Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ

Progressive and Trip-Hop; 12am-2:30am; interested guest DJs inquire at kelly@michatti.com; karaoke with Tizzy, amateur strip contest; 9pm

Mondays with BJ S W.A.G

PLUID LOUNGE Mondays Mixer

and Fowler (eclectic tunes)

INE MUSIC

Vaughn

Unplugged Tuesdays with Vou Humana, 9pm (door), free before 10pm, \$5 after

stage with Chris VVynters

LB'S PUB Ammar's Moosehead Tuesday open stage every Tuesday night; 9pm-1am; featuning guests Zeek Ammar, hosted by Mark Ammar and Noel (Big Cat) Mackenzie; this week with Andrew White and Ross

Johnson and friends

Shiraz Wednesdays featuring Dave Babcock and his Jump Trio

Mice every Tue, 8-10pm

LIBRARY Open mic every Tue; 7-9pm

Jam with Alicia Tait and Rickey
Sidecar, 8pm

YARDBIRD SUITE Tuesday Nights
Jam Sessions: The Parkers (Bob
Tildesley - trumpet, Karen Porkka saxophone, Thom Golub - bass, Kevin
Parkinson - drums); 7.30pm
(door)/8pm (show); \$4 (member)/\$4
(guest)

DUS

Floor CJSR's Eddie Lunchpail, Wooftop, Dub at The Dog with DJ Degree

BUDDY'S Free pool and tourney, DJ Arrowchaser, 9pm

Arrowchaser, 9pm

Cover with student ID

HUNDEY BUILDING (MATTER AND)

Latin and Salsa music, dance lessons

8-10pm FUNDS 11 SULY Recommend Treatures

Regipee music; no cover

Plays CTP III avelo Louistas

Ghoul-rock, spooky with BJ Vylan

(agazer

Rock, Hip Hop, Electro with DJ Hot Philly

SPORTSWORLD INLINE AND AND ROLLER SKATING DISCO Retro Night; 7-10:30pm; www.sports-

world.ca

WED

BLACK DOS FREEHOUSE Main Floor, Glitter Guich Wednesdays: Itve music once a month. Darrek

Anderson and the Guarantees, no cover, 10pm

Vaughn

Jazz every Wednesday night 6-9pm,

This week Rhonda Withhell Trio

4TH AND VINE WINE BAR

Slowburn (stripped down); 8-10pm

Putchest Strictal Caulifi free Stripe
with Ido; 8 30pm; free

Wednesdays hosted by Hock 'n' Roll
Kenny

LEMBL 2 LEWKEE Cheminis

PLEASANTVIEW COMMUNITY
HALL Acoustic Bluegrass jam presented by the Northern Bluegrass
Circle Music Society every
Wednesday evening

Band hosted by Yukon Jack; 7.30-9pm

SECOND CUP Open mike night every Wed; 8-10pm

Statistics Tital LUJUNGS, them price (acoustic) every Wed

TEMPLE Wyld Style Wednesday Live hip hop, every Wed, \$5

Lemire (acoustic); free

THE PART WHITE APPROPRIES

DJS

Nights: with DJ Harley

Roor: RetroActive Radio. Alternative '80s and '90s, Post Punk, New Wave Garage, Brit, Mod, Rock and Roll with LL Cool Joe

BUDDY'S Hump day with DJ Sexxy Sean

FOX Wind-up Wednesdays: R&B.
hiphop, reggae, old skool, reggaeton
with InVinceable, Touch It, weekly

guest OJs

LEGENOS PUB Hip hop/R&B with

DJ Spincycle

NEW CITY LIKWID LOUNGE DJ

Roxu Stade (indie, punk and metal)

with Greg Gory and Eddie Lunchpeil, 'no minors, 9pm (door)

N900 DIAMONDS Punk and '80s metal every Wednesday

MENTERSON

Wednesdays Hip-Hop, 9pm

STOLLI'S Beatparty Wednesdays
House, progressive and electronica
with Rudy Electro, DJ Rystar, Space
Age and weekly guests, 9pm-2am,
www.beatparty.net

WUNDERBAR Wednesdays with new DJ; no cover

VANARADURA Y No. Westernamen

FOUNDATION LEOUTED FULL CONTROL STATES

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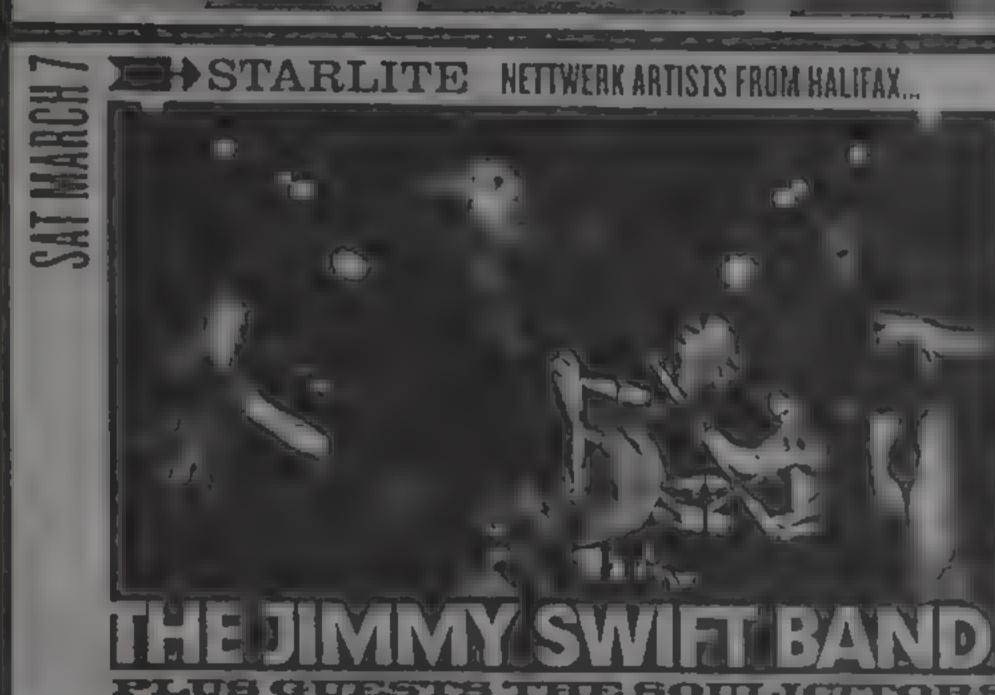
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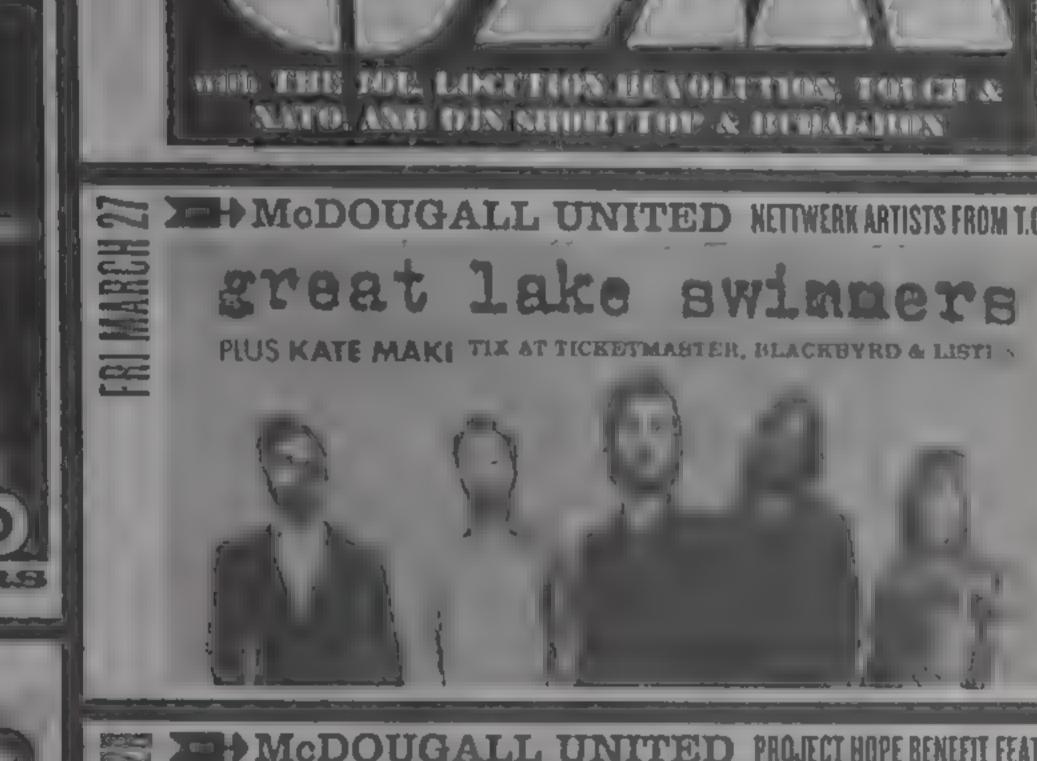
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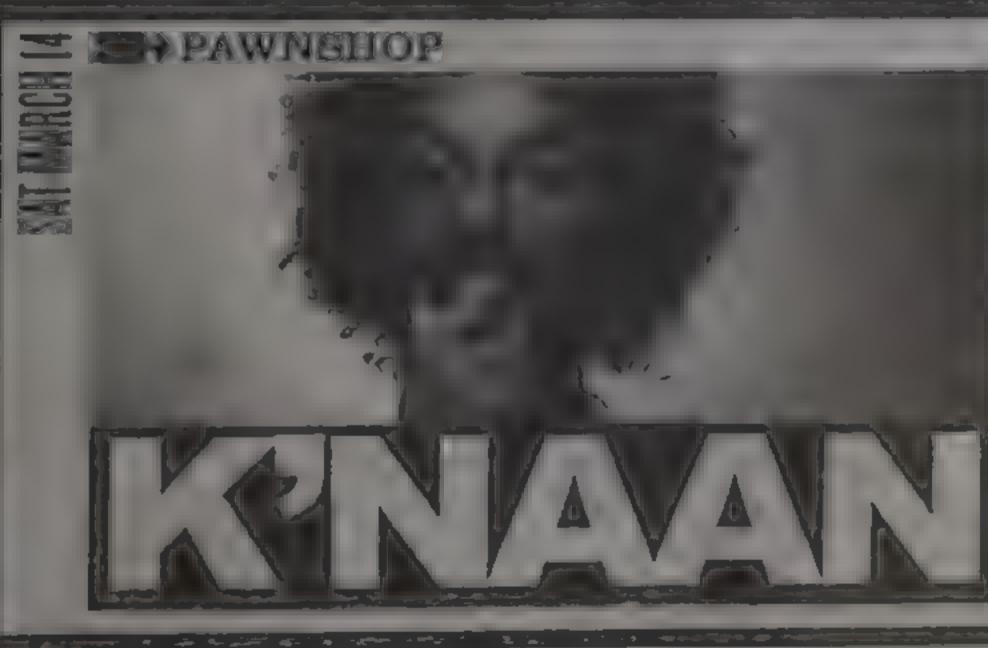
PARLITE SONIC 102.9 PRESENTS...

PAWNSHOP UNIVERSAL ARTISTS...

(IDZ/HAYING FUN) & JOUST

POLISH HALL

INTERPRETATION OF THE SERVING GREEN



BONNIE PRINCE BILLY

STONGUES

PILIARS &
TONGUES

Medougall united project hope benefit feat.

Significant and the second states and sweater contest

Proceeds will go towards community development

in the Bosewas in Nicorogua

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PAPAWNSHOP OUTSIDE MUSIC ARTISTS FROM TORONTO...

PAWNSHOP BLACK HEN ARTISTS FROM SASKATOON.

THE DESIGN THE WHEAT POOL

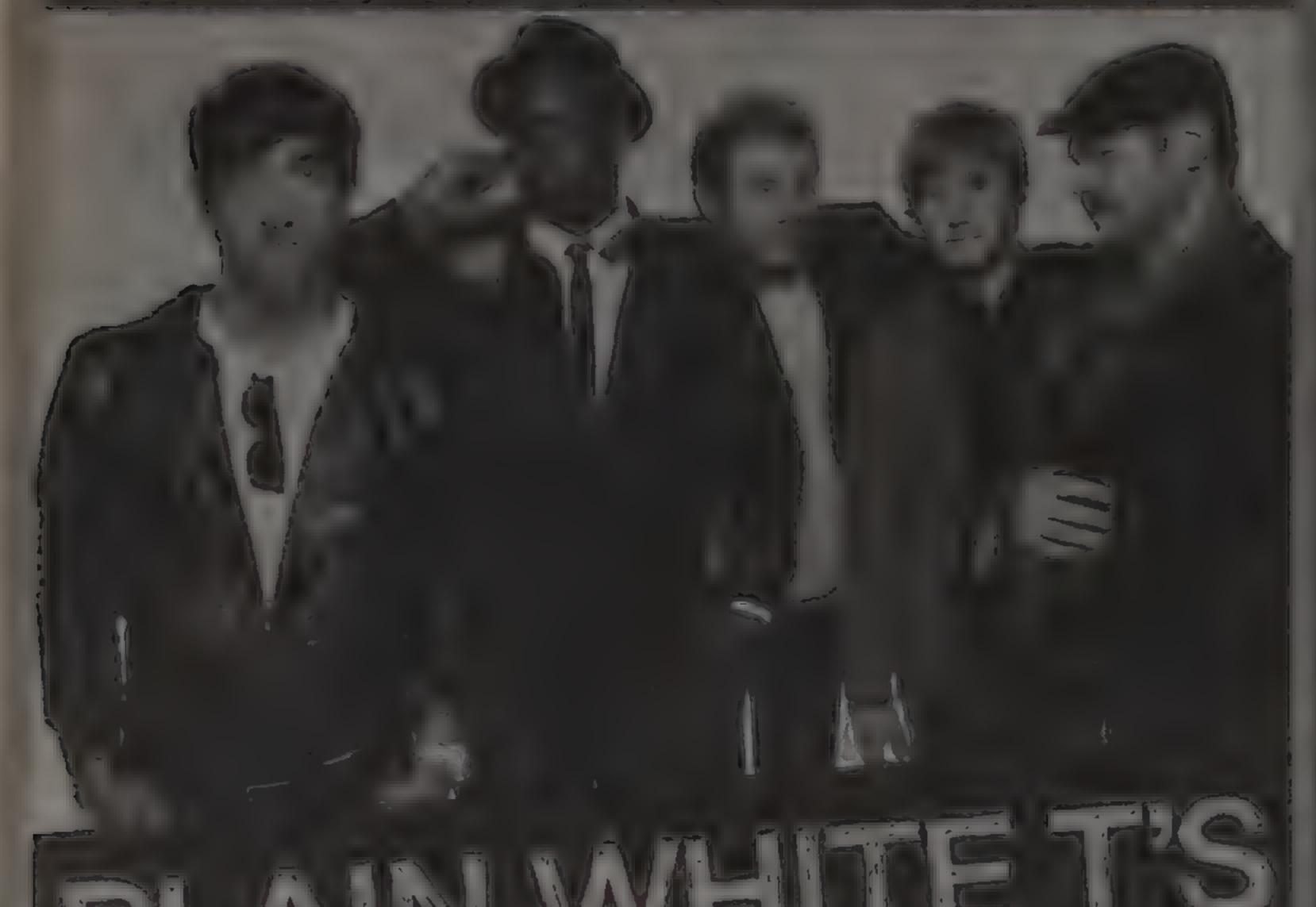
PAWNSHOP SKINGRAFT ARTISTS FROM MONTREAL.

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JUST ANNOUNCED - TICKETS ON SALE SATURDAY TO AM



WITH GUESTS THE FEBRUARYS

DOORS 7 PM - ALL AGES TICKETS ALSO AT BLACKBYRO



JUST ANNOUNCED - ON SALE FRIDAY TO AM

WITH GUESTS

18+ ID REQUIRED - DOORS 8 PM TICKETS ALSO AT FOOSH, BLACKBYRD & LISTEN-

THE NEW ALBUMIGRO LUVES RIGLY





LOST / IN / THE / SOUND / OF / SEPARATION

Work Special Com



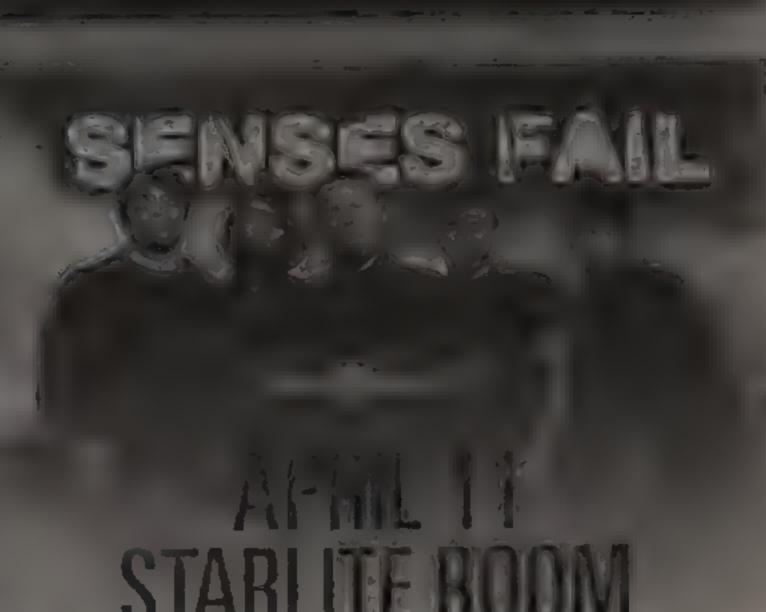
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DOORS 7 PM - ALL AGES TICKETS ALSO AT BLACKBYHD





TORTH ANTERICA TICKETS ALSO AT BLACKBYRU



EARLY SHOW - DOORS 5 PM - ALL AGES

ALSO AVAILABLE ON tickermasterica 780-451-8000



THURSIDAY

BRING WE HER STORIZOR BURGE WEIL FOUR YEAR STRONG • CANCER BATS

> FRIDAY APRIL 3 EDMONIKON EVERU CENTRE

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WITH GUESTS

SHAW CONFERENCE CENTRE

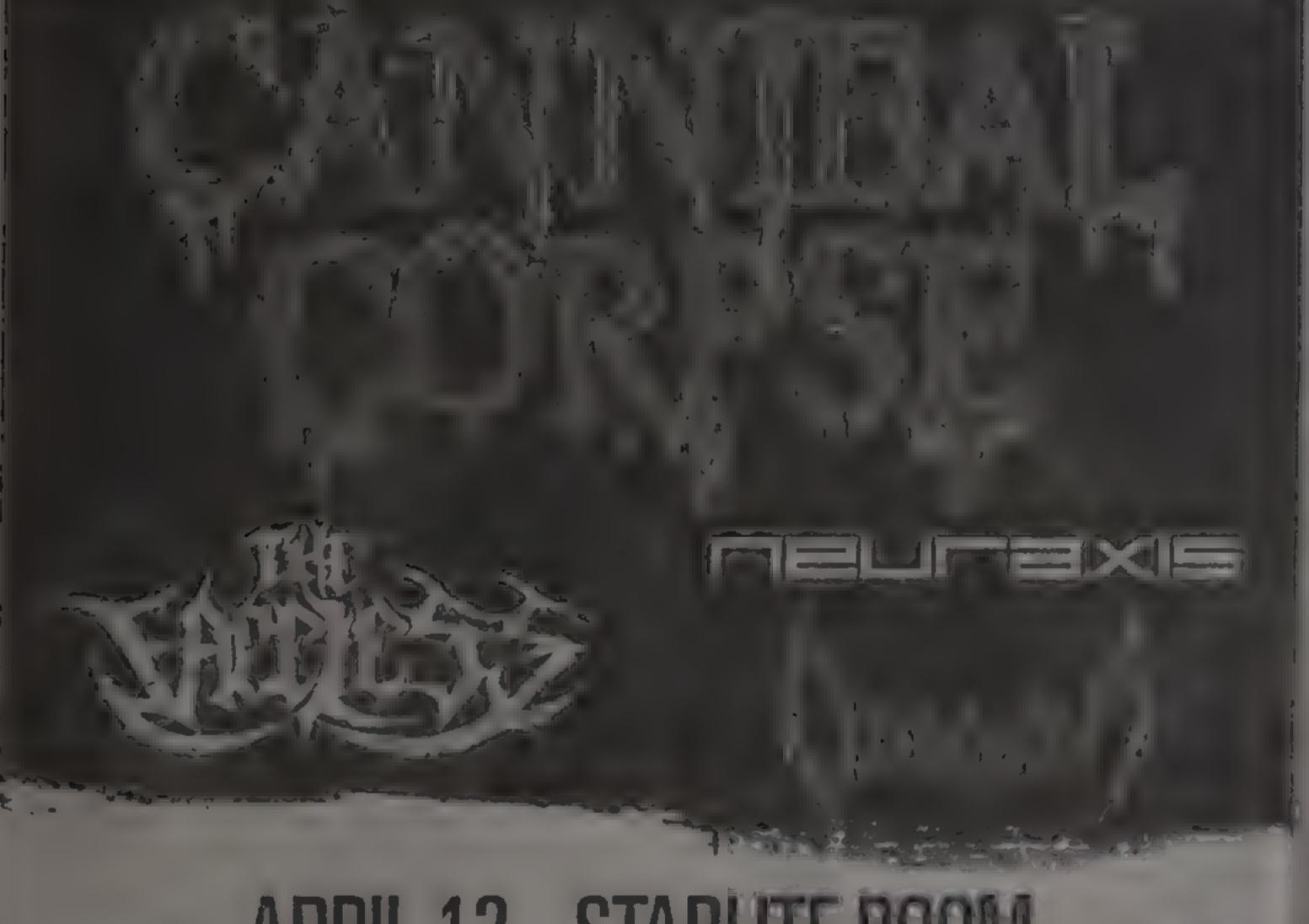
DOORS 7 PM - ALL AGES - GENERAL ADMISSION











DOORS 6 PM - ALL AGES WELCOME



FOR TOUR DATES AND MORE INFORMATION: WWW.METALBLADE COM - WWW.CANNIBALCORPSE NET



FOR BURNETHUM ANDRES FOR STREET BURNETHUM

ALSO AVAILABLE ON ticketmaster.ca 780-451-8000

IN STORES 03.03.09

It's a bird ... it's a plane ...

The SuperBand puts the cape and tights back on

EDEN MUNRO / eden@veeweekly.com

Tt's been around six years now that the Super-Band has been bringing the funk to stages Laround Edmonton, and impressively for a group made up of in-demand players, the core group has undergone only an occasional change in membership. For the group's leader, Jay Cairns, that consistency in lineup is invaluable to the band's ability to tear it up live, even when the frequency of performances slows down considerably.

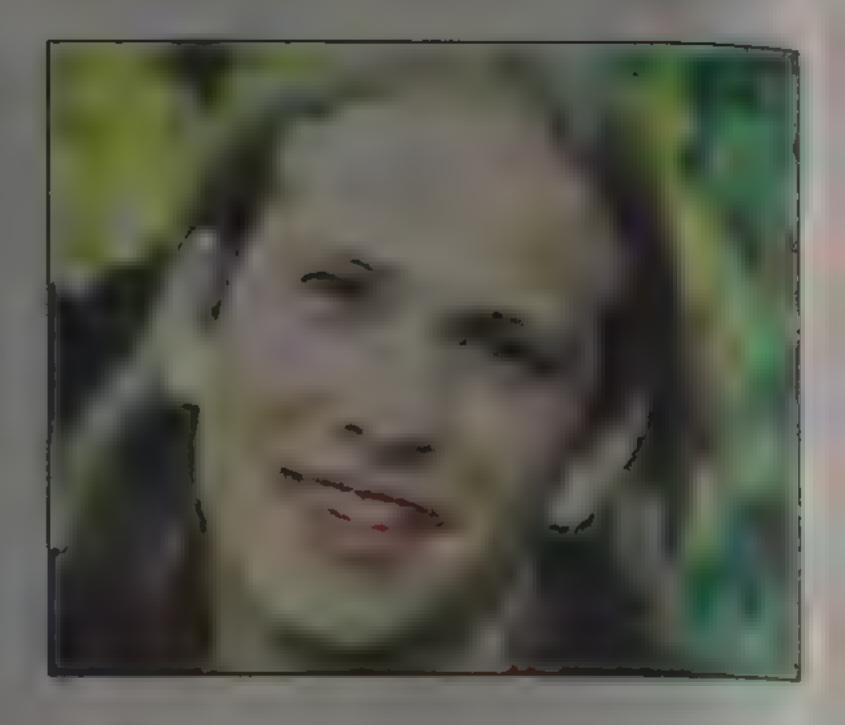
"We've been very fortunate that we can keep it together for so long, because the nature of bands these days, there's no longevity," Caims says, "But this allows us to be able to do other projects and stuff and then come together for this and get on the same page and just funk it out for a night."

Given the calibre of its members—people like keyboardist Doug Organ and guitarist Peter Belec it's really not that surprising to think that the Super-Band could come back from a two-year layoff with its chemistry intact. In fact, Cairns believes that it's to the band's advantage that the members are all able to stretch their creative muscles in other projects during the SuperBand's downtime.

"Then you don't feel restricted by the project and stuff," he explains. "It allows you to just go with it. And we've worked really hard-when we first started the band we said we want this to be different, we want this to be an aesthetic show, we want it to be fun, we want it to be interactive. So I think over the years we've really worked the show with feedback from the fans—we have a good relationship with the fanbase, and there's no barrier between people onstage and the audience, it's a shared experience and well it should be. That was our objective and I think we've been pulling it off pretty well. Having not played for a couple of years, too, we're really going to hit the stage with some fire."

DURING THE LAST couple of years, some of the bandmembers kept their heads in the local scene, but Cairns himself removed himself pretty much completely.

because I wanted to find the beauty of why I wanted to play again, so I really took a step back from things and I went into a bit of an

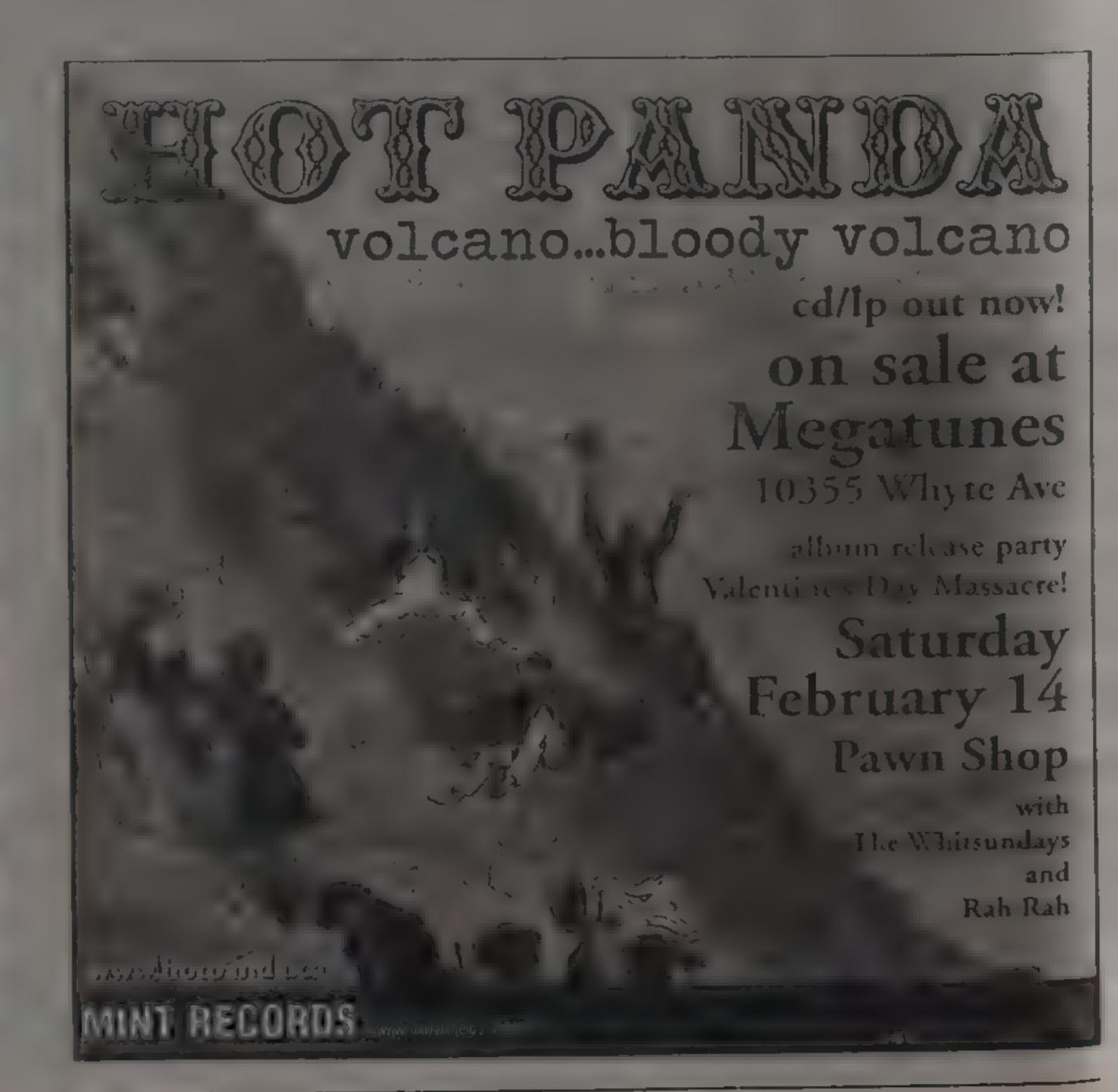


SAT, FEB 14

information vacuum and I'm just sort of emerg ing again," he confesses. "It's one thing when you have a band and it's sort of something that you do on the side, but I was playing full time, it was my bread and butter, my absolute motiva tion, and, having taken a step back from that, I'm not a slave to it anymore and music has found a different place in my life where I can breath a little easier about it, and I don't have the pressures to make money from this thing

"The very thing that you love becomes the thing that you're a slave to and for me I started to not enjoy it as much and I was playing for the wrong reasons," he continues. "At the time, music became very entertainment and less music, so I had to get back in touch with the musician in me and say goodbye to the entertainer. Not to say that there's not value in that, but that's not where I come from, those aren't my roots, that's not how I learned music. I learned everything through my dad, who's a jazz guitar player and I had to get back to finding the love "I literally just dropped playing for a while for myself. Only through that can you transmit that and have people love what you do. So this time has been invaluable and that's why for me this is such a big comeback." V





The heart of rock 'n' roll

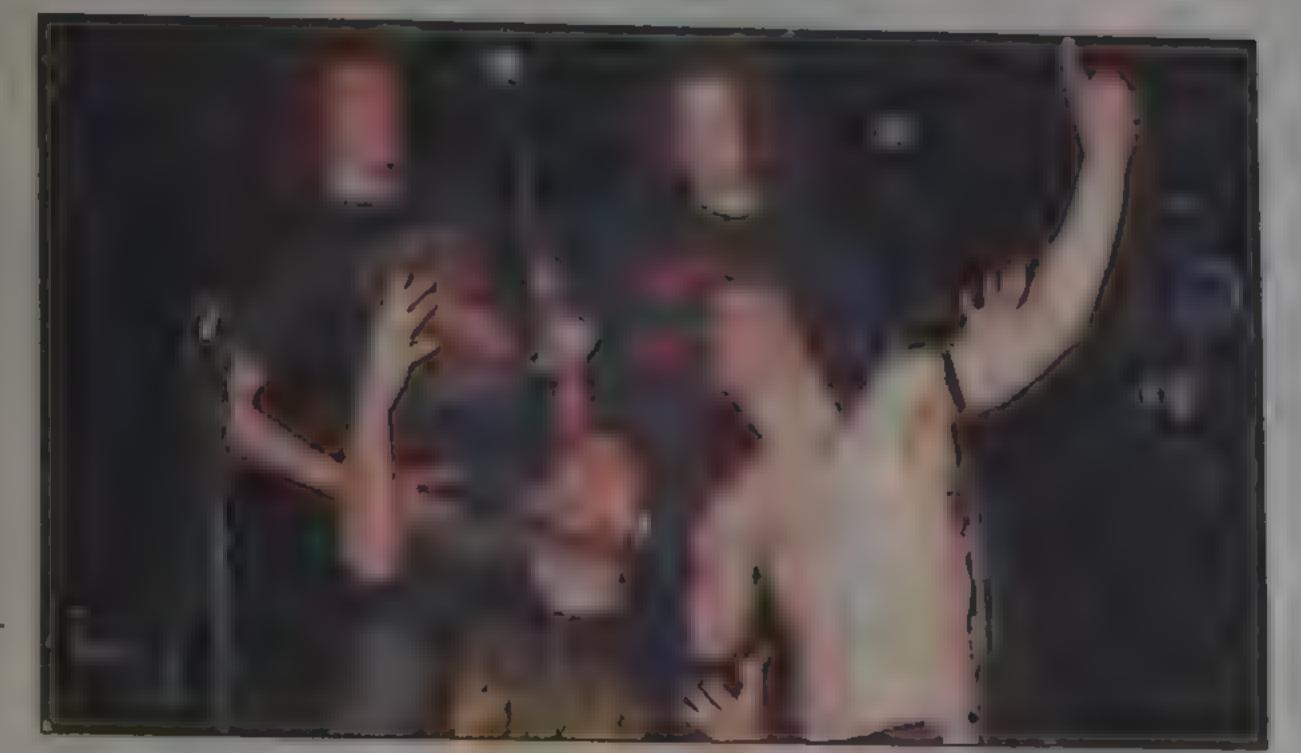
Local rockers let their hair down and put the horns up

BRYAN BIRTLES / bryan@vueweekly.com

heatricality and heavy metal go together like blow and hook-L ers—or at least they used to. But with the rise of grunge and then nu-metal, the costumes and wild hair of heavy metal's heyday went the way of Spinal Tap's drummers. But nothing stays dead forever, especially not where metal is concerned, and Edmonton's Sixguns Over Tombstone is representing metal the way it ought to be represented-with feathered hair, guitar headstocks that'll poke your eye out, and a concerning . lack of upper body clothing, considering Edmonton's climate.

That the band, which includes guitarist and vocalist Tim Brown, his brother Adam on drums, Brent Perkins on guitar and Robbie Abinader on bass, has a pretty epic stage show nearly goes without saying. It may not be dancing midgets and Stonehenge replicas yet, but it's getting there.

"Me and my brother both wear spandex pants, and we all have long crazy hair," explains Tim Brown of his band. "I'm pretty good at breathing fire and stuff like that, we do a human pyramid inspired by the Scorpions, we have lots of crazy stage moves from playing Street Fighter II Turbo."

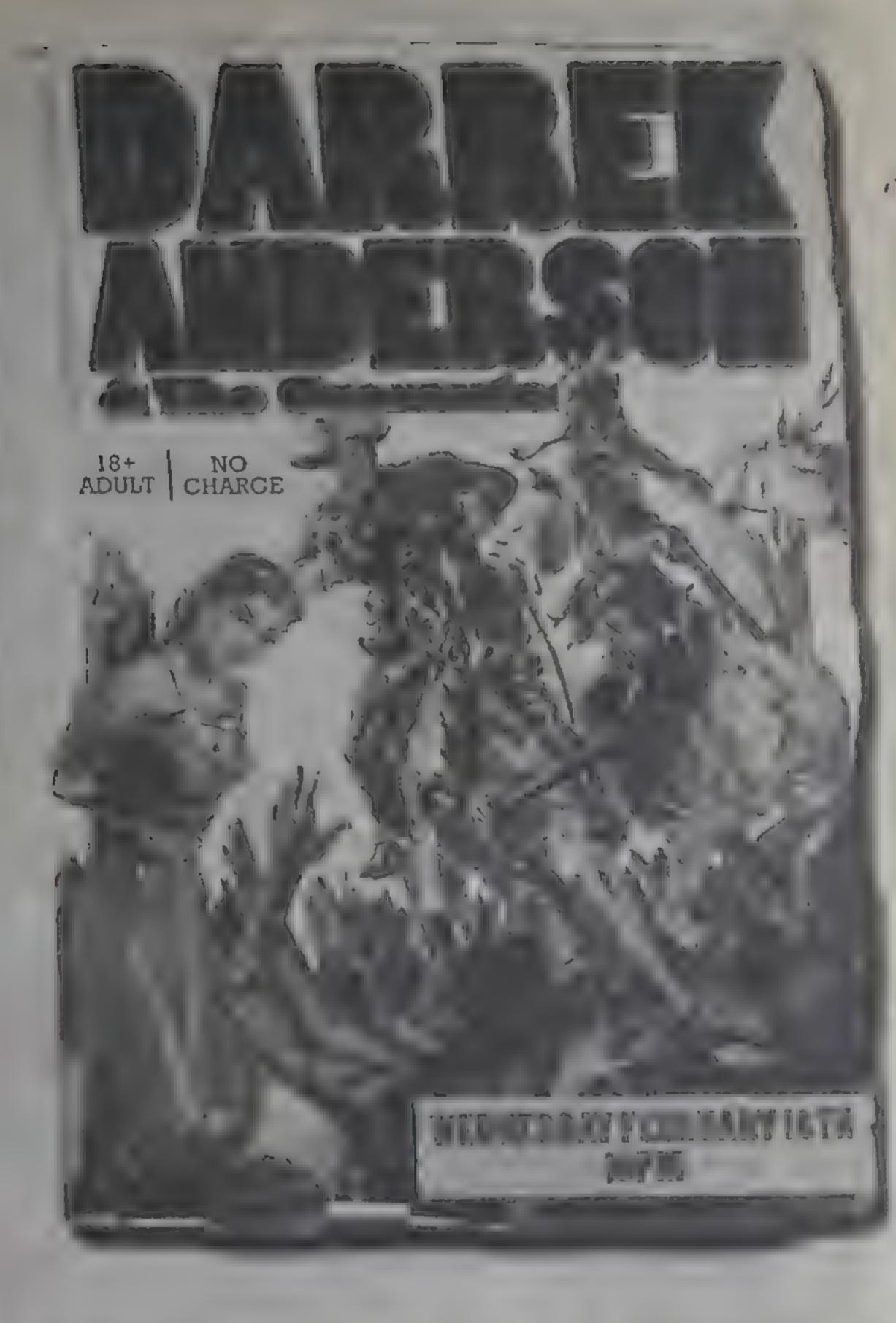


PREVI WITH STRIKER, SHADOWBLADE URBAN LOUNGE \$5

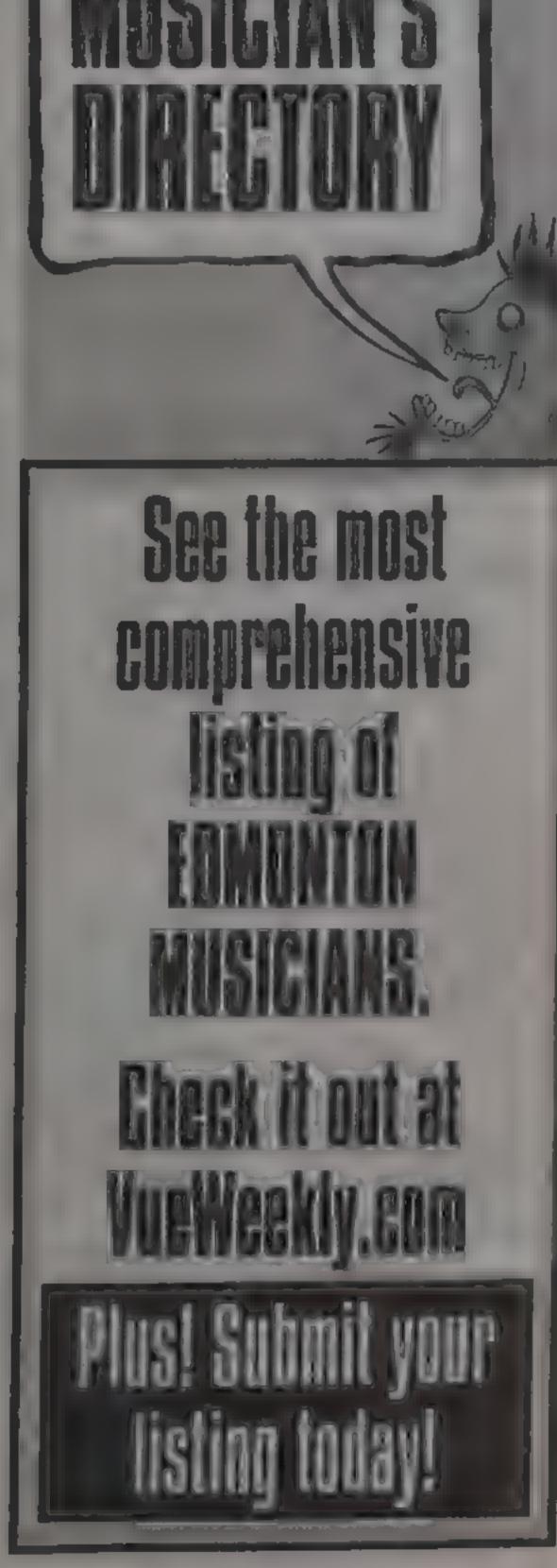
THAT STAGE SHOW will be amped up to an even greater degree on February 19, when Sixguns Over Tombstonewhose members changed the name from Sixgun when they realized how many other bands shared their moniker-films the show for an

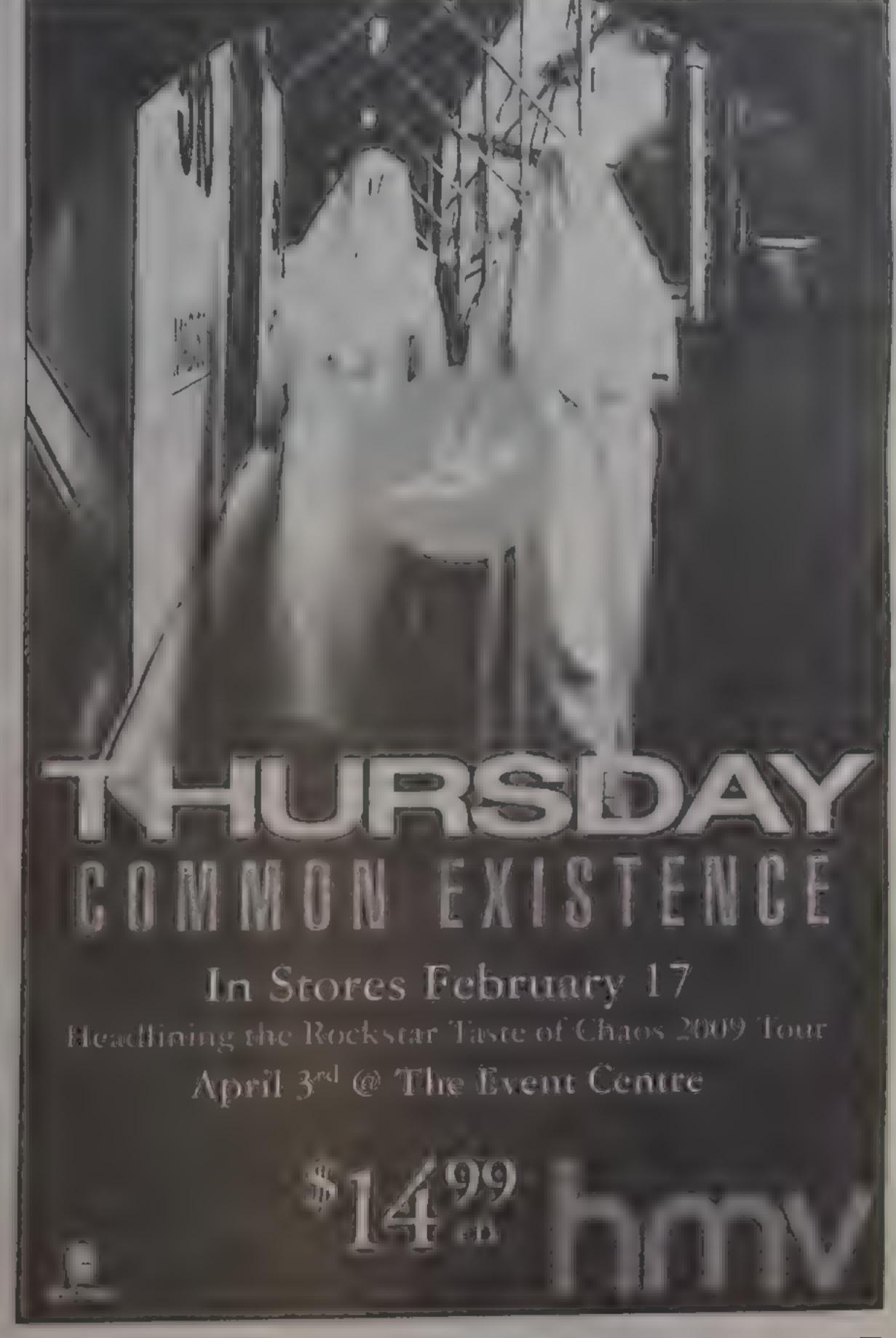
upcoming DVD release. And while the players have no doubts that the show they're preparing to put on will be DVD worthy-and really, to look at them is to know that they will deliver—the most important thing is to have the proper crowd response says Brown.

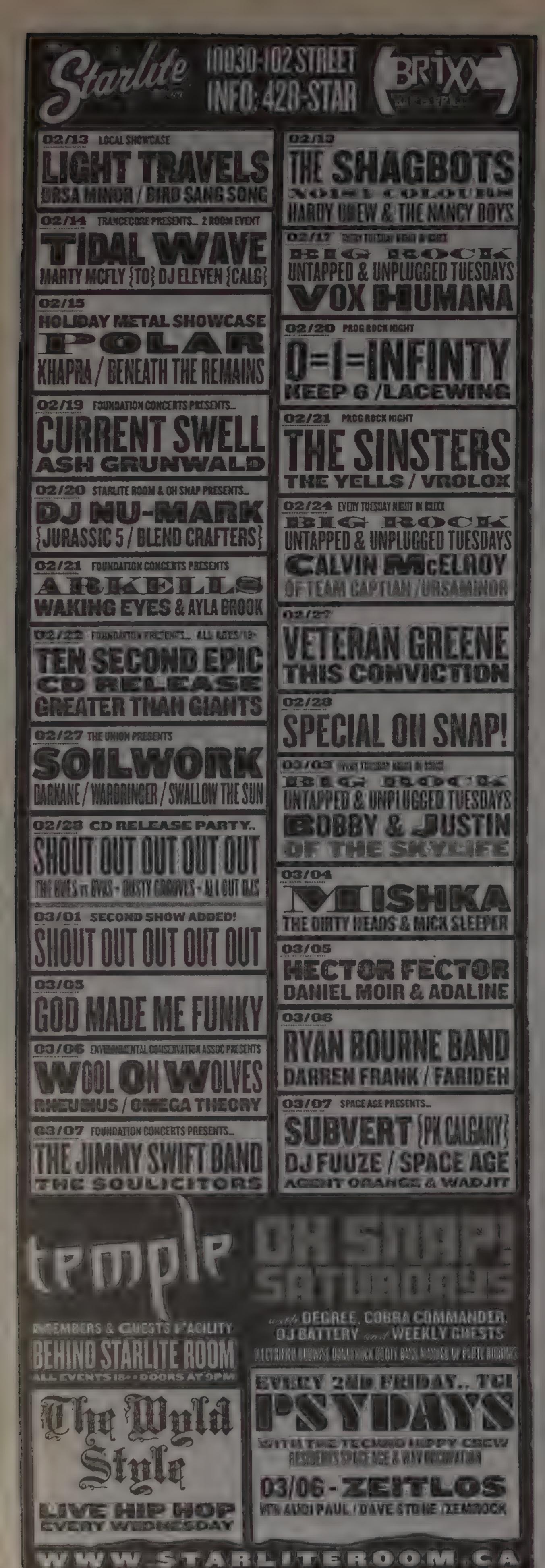
"I just hope that all the long hairs in the city come down to our showthat'd be wicked," he says. "We're filming it as a DVD so the more long hairs down there doing head whips the better it's going to look for everyone." V













lust the two of us

EDEN MUNRO / eden@vueweekly.com

taste is wide-ranging spectrum encompassing a number of different styles, not just the one or two that they may be best known for. In the case of Lindsey Walker and Drew Malcolm, the two musicians are the primary songwriting force in the bluesy classic rock band West of Winnipeg, but they also found that there was something else that they enjoyed doing, something a little quieter and more stripped down than the full band.

While the two have been playing in

THU, FEB 19 (8 PM)
LINDSEY WALKER &
DIREW MALCOLM
WITH JOE NOLAN, JORDAN NORMAN
BLUE CHAIR CAFÉ, \$10

West of Winnipeg for three and a half years, for the last two they've also been performing as a duo.

"We didn't want to completely abandon the band so we started just kind of fooling around with ideas and we weren't taking it extrememly seriously—we'd just go out to open mics and stuff," Walker recalls of the duo's origins. "We went to the Hulbert's open

mic that they have on Sundays there and the lady who was running it at the time said, 'Why don't you guys get a few sets together and play here on of the weeknights,' and we thought, 'OK, I think we could do that."

WALKER MAKES IT clear that not only is West of Winnipeg still around, there is also some amount of crossover between the band and the duo, even while the two of them work to forge an identity separate from that of the group

"There's a fair amount [of crossover]—we get really excited about some of the songs that we start writing just for us and then we end up showing it to the other guys and that carries forth into the band," she admits. "We've been writing more and more just for us, though, because we've really liked our dynamic doing it. We do try to at least experiment with both and see what sounds good with the band and what doesn't."

And while Walker and Malcolm's duo might be able to share some songs with their band, the two also have a few interests that seem unlikely to rear their heads in either format anytime soon.

"Me personally, I love musicals, which listening to my songs I don't think you'd ever really think of," Walker laughs, adding, "I'm in the process of writing, very slowly, a one-woman musical, but that's way off in the future. And Drew's actually going to U of A for classical guitar, so that's something completely different for both of us."

With Corb Lund before the

with Corb Lund before the two nights of recording. Was there ever a consideration of recording it someplace else? JN: We never ever thought of doing it anywhere else. First of all, the engineer, Len Milne, who's done our other albums, he's done four or five different live compilations at Times, so those were done in like three recording sessions each album, so he's set up there a dozen times. He knows that room and he knows how to capture the ambience of the room with the room mics, and he's mastered it over those dozen recording sessions. So it just seemed natural to have him set up there as well. But as far as the atmosphere and where we wanted to be when we were recording a live album, there was just no other place.

The atmosphere is very important if you're going to make a live record. I mean, I've heard live albums that were done like, 'Hey buddy, can you come down and record us?' You'll hear a really good band, but you just know that there's like 10 per cent missing if it's not just an off-the-hook kind of room where the crowd's going crazy for the band and the band's going crazy for the crowd and that whole combination gets cooking. It's all about the energy exchange, because you're up there working your butt off and you've got to give everything you've got in that moment, playing those tunes, and when you've got a wicked crowd that gets cooking and they give it all back and it just starts building, it just starts this big spiral. V



Chapter two

Stephen Fearing looks ahead on new collection



objectivity. There are the really famil-

iar songs on there, but there are a few

that I know people are going to say

'Why the fuck is that one on there?"

JAMES STEWART / jstewart@vueweekly.com

Agreatest hits album can often serve as a punctuation mark at the end of a performer's career. But for recent East Coast-transplant and renowned folk musician Stephen Fearing, it was an opportunity to reflect on his career to date, and to celebrate over 20 years in the music business.

"It wasn't anything that I had thought about. True North [Fearing's record label] came up with the idea a while ago, but I really wasn't receptive to it at all. A couple of years passed, and I released another record. When they asked again if I'd be interested I said OK. Best-of's tend to be more for the record label than the artist, but it serves as an introduction to my work as well as a primer for the audience."

And so this month sees the release of The Man Who Married Music, a 15-track career-spanning collection named after a song from his 2006 Juno Award-winning album Yellow-jacket.

"[The title] just jumped out at me,"
Fearing explains. "It really is a lot like
a marriage, very much so. I spend
more time with my guitar than I do
with anyone else."

Paring down eight albums into one collection wasn't easy ("Like trying to pick dinner guests if the Governor General was coming for dinner," he chuckles), so Fearing turned to labelmate and friend Colin Linden. Among Linden's suggestions were to sequence the album non-chronologically, and to instead approach the album as if it was a regular record.

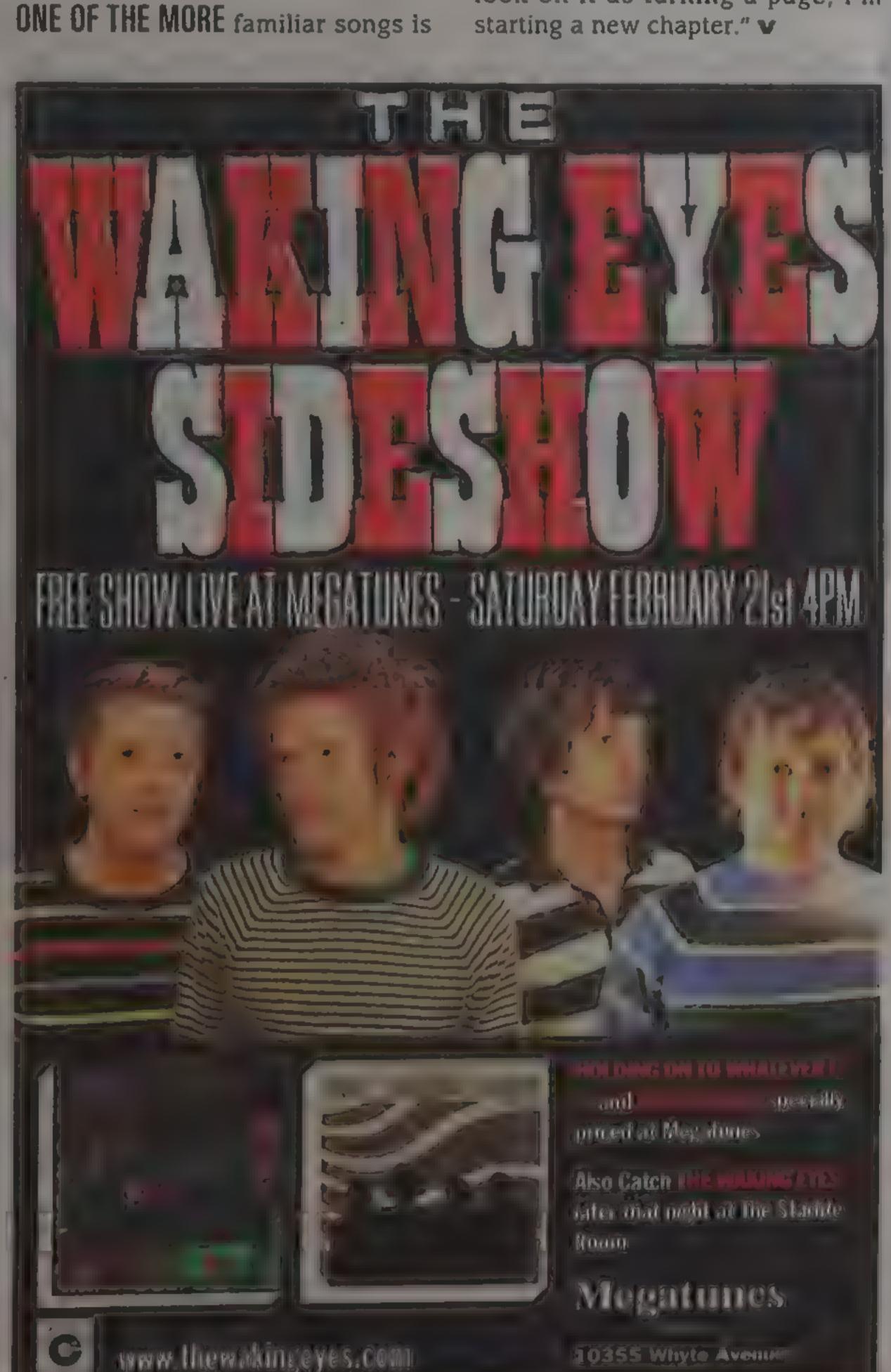
"Colin suggested to not to be bound times it felt like I was closing my eyes and picking songs at random—you know, 'Am I collecting performances of these songs or the songs themselves?'—I kind of started to lose

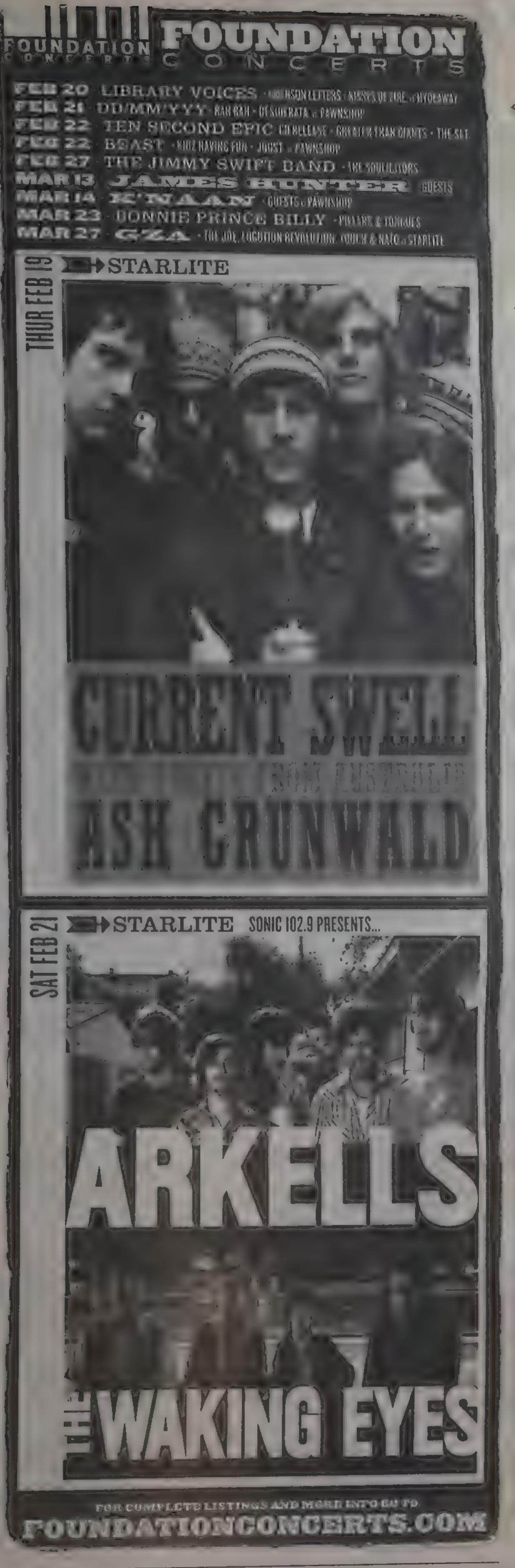
STEPHEN FEARING
WITH DAVE GUNNING
ANDEN THEATRE, \$78

"Beguiling Eyes," one of the first songs that Fearing ever wrote and a long-time crowd favorite. "Looking back on that era now, I was so naïve. As a writer or performer you really spend a lot of time cringing when you look back," he laughs. "But that song just seemed to sum up an era for me musically."

The Man Who Married Music also features two new tracks, "The Big East West" and "No Dress Rehearsal." Fearing was adamant in the inclusion of the two tracks, to both offer long-time fans something new, and to serve as a nod in the direction he wants his music to take

"True North have been so important to me—Bernie Finkelstein, the current owner, was my manager for many years. I wanted this collection to span that whole era of my career. I really wanted to recognize how important that time and those people were to me. So I look on it as turning a page; I'm starting a new chapter."





dancepart. FRIDAY FEBRUARY 2011 territaria. BILLUE JAN MAZZ MOMAD NO MINORS DOORS 9PM Tir dvollable of New Ciky / Degaturer / Blackbyrd / freecloud SO. CALIFORNIA SORIGINIAL PUNK/SURF POWER TRIO NO MINORS DOORS gPM TOOST JASPER

NEW SOUNDS

in the Dark (ANTI-) "Well, it's a goddamn shame what's going down / How it got to this I do not know / There's a sick, sick wind that is blowing 'round / And the captain's got to go." From the opening lines of "Mutiny," the track that kicks off William Elliott Whitmore's latest record, the songwriter leaves no doubt that he's unhappy with the state of the world today. And if it's not clear in the beginning, it surely is by the time Whitmore sings "I want to wrap my

hands around his crooked neck / And throw him overboard," and "He don't need no water / Let the motherfucker burn," the last lines accompanied by a chorus of shouted, chaingang vocals that underscores the point while letting the "crooked motherfucker" know that Whitmore's not

along in his desire for an uprising.

Whitmore's discontent is at the fore of Animals in the Dark, his rugged voice cutting to the bone as he zeroes in on feelings of desperation, hope and outright hurt. It's difficult to talk of Whitmore without mentioning his voice. The tone is too often compard to that of his ANTI- labelmate Tom Waits, and there's no arguing that Whitmore shares a gruff character with the elder statesman of gruff characters, and the two songwriters have similar tastes in subject matter-mutiny, murder, despair, punctuated by occasional moments of near-happiness-but that's where comparisons should end. While Waits's music once sounded like that of a worn-out piano man until it transformed into the junkyard orchestra that it is today, Whitmore seems to have brought just a beat-up old banjo and warped acoustic guitar along for the ride he's on, working his songs with those instruments at the centre and his stompin' foot underneath. (Drums and electric guitars make occasional appearances, too, but the guitar and banjo are steering the ship for the most part.)

Whitmore is his own man, through and through—a folksinger at heart, and in the best way possible. He's not picking up his guitar to sing pretty songs that ask

why we can't all just get along. No, this troubadour knows that he's just leaving one fight to join another up ahead, and that there will be bruises, blood and broken bones, even if only metaphorically.-But that's the price that has to be paid if one is going to keep one eye on the world around

and one on the road ahead.

And, though there are occasional lines that border on melodrama when taken at face value—"There's hope for you, but it's much too late for me," he sings at one point—Whitmore throws himself into every line, delivering the - lyrics as though his survival depends upon them—and maybe it does. Maybe Whitmore is just zooming in on the simple realities that have stood forever, realities that involve those old standbys that he likes to sing about: truth and deception. It could very well be that Whitmore is demonstrating a courageous tack by not complicating the words when something straightforward will do-and, in fact, the approach leaves ample space for Whitmore's emotional delivery to take the lead: -EDEN MUNRO / eden@vueweekiy.com

Guy Davis, Sweetheart Like You (Red House) This bluesman knows how to sing a story. Listening to the album feels like



an evening spent around a table at the bar, reminiscing. And Davis uses everything available to convey the tales—his

voice and instruments intertwine to bring alive the people, the scenes and the emotions. In songs such as "Sweet Hannah," the honey-andmolasses tempo invites each note to linger in the air, creating a faint fragrance of sound that perfumes the air Davis then thumps out an angry political message in "Words To My Mama's Song," displaying not only his passion for social justice, but also his musical diversity. Davis' voice isn't smooththink of a truck driving over a gravel road and listen to the crunching of tire meeting rock. This texture adds emotion and sincerity while absorbing us into the world of his stories. -MARIA KOTOVYCH / maria@vueweekly.com

The Fray, The Fray (Epic Records)
I think there is something wrong with
the piano teachers of this generation



Far from just instructing their pupils on minding their 88s, they're also evidently forcing them to read pulpy romance novels

and watch Meg Ryan comedies, Clockwork Orange-style, as part of their training. How else to explain the fact that any so-called rocker dude who sits behind a piano immediately turns into a mewling, overly sentimental, saccharine pussy, gushing out half-brained Hallmark-card sentiments like it was his goal to have threesomes with chubby 16-year-old girls and post-menopausal secretaries for the rest of his life? I'm sure there's something beyond their name that seperates the Fray from all the other testicle-free, heart-tugging piano rockers out there, but I sure as shit don't hear it. - DAVID BERRY / devid@vuewaakiy.com

(Universal Rebublic) Humorous music has long been about lyrics, or



about straight-up parody. And while Weird Al consistently impresses 13-year-old boys, his most successful music revolves around aping

someone else's exactly. Where the Lonely Island has always deviated from this norm is by lampooning the conventions of genre. Whether they're skewering rap, early '90s R & B or dance music, it's as much about the content of the lyrics as it is about satirizing the way the genre has evolved over the years. Ultimately, it's not something you could listen to over and over, and it is better suited to YouTube sometimes, but it's the kind of satire that seems a bit smarter than turning "Gangsta's Paradise" into a song about how weird the Amish are. -BRYAN BIRTLES / bryan@vueweekly.com



Matt & Kim, Grand (Red Ink) Brookijuites Matt and Kim are one of those
adorable indie music-making couples



that have proliferated like a hot virus within the past few years. Their particular iteration of sweetie-collaboration sound is itself highly infectious, a

pirited synth-driven DIY take on rock anthems for the Twitter set. Gleefully plopped in a sonic structure of pogoinspiring beats, fuzzed-out twinkling keyboard nerdery that borrows heavily from vintage videogames, and group clap-a-thons and shout-alongs, Matt sings in a slightly panicked, bravadolaced holler about the travails and joys of being an anxious hipster in a competitive wonderland metropolis that privileges them, occasionally backed by drummer Kim's honey-toned la-la-las. Which is not to say Grand is charmless or shallow, but it's somewhat akin to mumblecore, the young-ish film genre derided by frustrated and at times envious oldsters who can't relate to endless loops of references and feigned fecklessness as a genuine expression of intense generational bewilderment and self-definition. -- MARY CHRISTA O'KEEFE / marychrista@vueweekiy.com

The Von Bondies, Love Hate and Then There's You (Major Domo) More or less inexorably linked to the



White Stripes, thanks to the similarities of sound and scene, the Von Bondies will always suffer for the comparison. While Jack and

Meg have spent the last five years growing into one of the biggest, coolest, most artistically viable major acts in the world, the Von Bondies have ... apparently been fucking around in the studio. Love Hate and Then There's You, the quartet's first release since 2003's thoroughly good Pawn Shoppe Heart, is a whole lot slicker than anything they've done before, but they seem to have left some heart somewhere in the dials. There's some good moments here—the alt-rocky wail of "Only to Haunt You," say, or the cooing/stomping "This Is Our Perfect Crime"—but rarely does it nse above its studio crispness, the sonic equivalent of a postcard picture. --- DAVID BEARY / david@vueweekly.com

Adlad Waxman, Down at Joe's (Marsh-mellow) Have you ever gone to a concert where you've paid more attention to a



backup dancer or musician than the lead singer? I have. And as I listened to Down at Joe's, I started doing something very similar—I searched for the

piano. And this wasn't because I disliked Waxman's singing; I listened for those ivories because they bring energy and excitement to the folk-infused pop songs. At times, the piano gets to stand up and take the lead; at other times, it sits in a corner and whispers shyly. And as the notes roll out, they seem to relate their own subtext as they join the vocals. The fun lies in trying to figure out what those keys are saying.—MARIA KOTOVYCH / maria@vueweekiy.com



Damhnait Doyle, Lights Down Low (Independent) Originally released: 2007 Cover songs have a long and twisted relationship with music fans. The argument is pretty straightforward: is it more important to carve out an identity in the musical landscape, or is it simply a matter of a good song is a good song?

East Coast pop singer Damhnait Doyle is a fine songwriter herself, but when she holed up with producer/musician Danny Michel to record an entire album of cover songs, she was afforded the opportunity to truly flex her creative muscles. Where many musicians

are very nearly paralyzed when they take on songs that they've long known and loved, Doyle looks the 10 tracks on *Lights Down Low* right in the eye, grabs them with both hands and drags them pretty much right out of their comfort zones.

The record opens with Doyle's take on Joy Division's "Love Will Tear Us Apart," and where the original chops along on a punk bass line with a synth soaring in the background and lan Curtis's tortured vocals up front, Doyle and Michel (her only collaborator for all but one of the songs here) strip the tune down to an acoustic guitar, gradually adding in a few other atmospheric parts, but keeping the mix much clearer than Joy Division's take. The effect is nearly as devastating as the original, Doyle's voice tender and focussed as she narrows in on the worried and pained lyrics.

The song is indicative of Doyle and Michel's approach throughout, as the duo uses every sort of sound to service the

music. As "Love Will Tear Us Apart" moves towards its conclusion, there are sounds deep in the background which sound very much like the ringing of a phone, leading into the complete collapse of the music, what is left behind are Doyle's vocals, some clapping and what could be either wind or distant traffic.

Not everything on the album is a complete re-write—Doyle's version of "Essence" turns the wheel slightly, but generally runs along the same road as songwriter Lucinda Williams' original—but even those moments support the tune

and bring something new to the familiar.

But on the whole, Doyle and Michel show no fear as they take these established songs and cast them in new moulds. Among the most striking reinventions on Lights Down Low is Doyle's version of Cheap

Trick's "I Want You to Want Me." Here, the power-pop rock 'n' roll attack of the song's most famous version, the one found on Cheap Trick's At Budokan, is gone, replaced by a tone closer to the group's tighter, more restrained studio version. Yet, sonically, there's still a world of difference between both of those and Doyle's version, where a chiming music-box melody provides the backbone, with infrequent electronic squiggles and gentle keys adding to the tender texture and complicating it with a hint of discomfort.

Whether Doyle is working with the disco of ABBA's "Gimme Gimme Gimme (a Man After Midnight)" or the modern rock of Foo Fighters' "Everlong," her and Michel understand exactly what they are doing with the tunes, stripping away anything unnecessary and building them up as songs that Doyle's voice fits perfectly within—so much so that she may as well have written them all herself. •









GO GOD GO

Pleasing entry point Into the baffling world of Flaccid white guy rock

BLIZZART
FUTURE STARS AND SMALL WONDERS
JOYFUL NOISE

Inventive hip hop
Sounds oxymoronic but
This is fresh fresh meat

THE MEMORIES ATTACK THE MEMORIES ATTACK 2 YESNO

Ragged yet tuneful ...
Did they plan it or is this
Accidentally good

OMAR RODRIGUEZ LOPEZ OLD MONEY STONES THROW

It's like Mars Volta
Proggy psych-out noise jams but
Played at human speed

THUNDERS
THE SYMPATHETIC OSCILLATIONS EP
A SOUARED INDUSTRIES
Spacemen 3? Lou Reed?
These guys pull if off like a

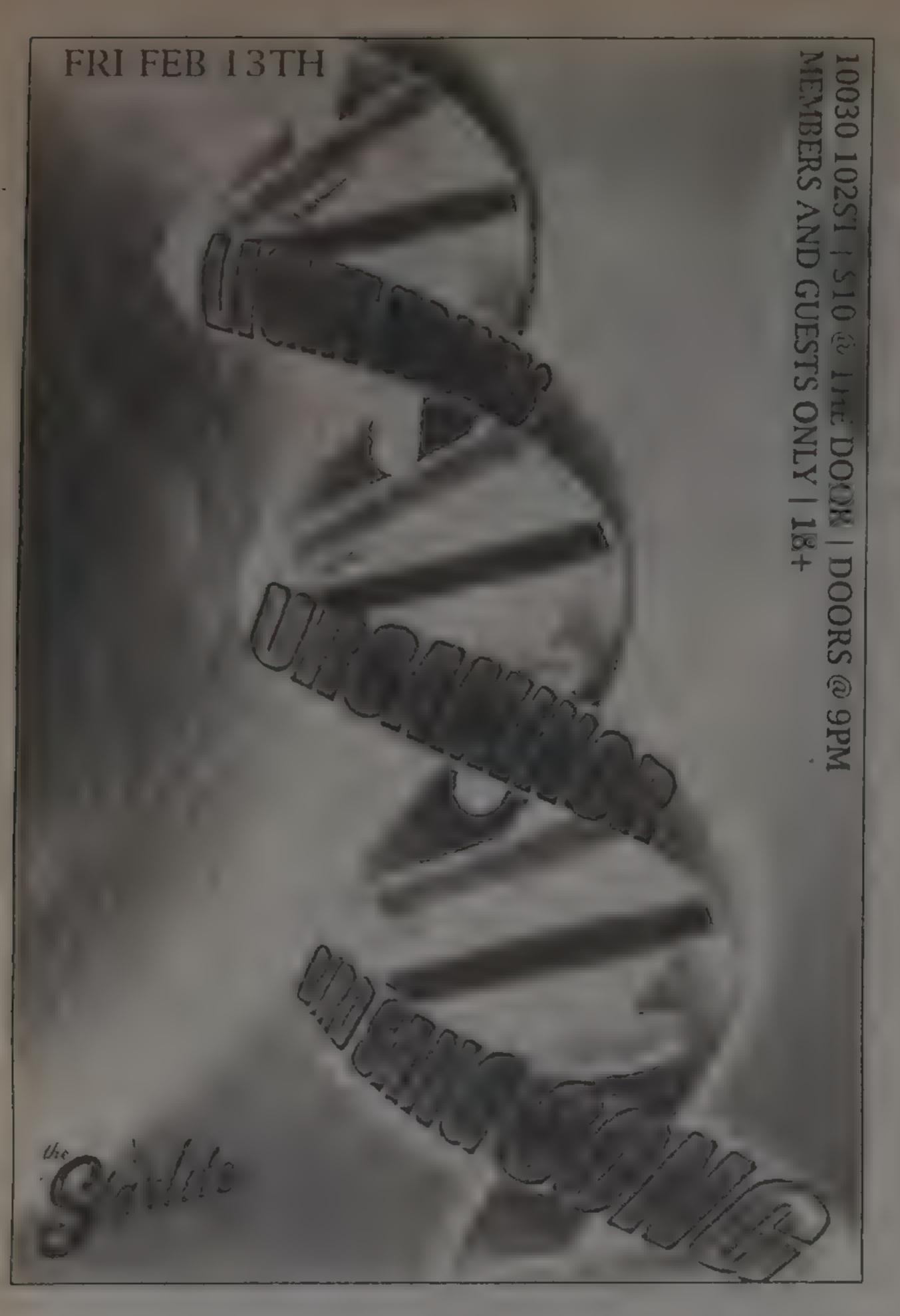
URSULA 1000

Tank top at Carlyle's

A few epic jams

Make this disc a fine choice for

The club or the tub





If it ain't Baroque

Orchestra sticks to finely-aged instruments

MARIA KOTOVYCH / maria@vaeweekly.com

playing the flute, some people might call her a "flutist." To others, she's a "flautist." But Guimond herself favours the title "flute player."

"It evokes some sort of pleasure in [playing]," says the flute player and artistic director of the ARION Baroque Orchestra. "[There's] something more amusing and fun about it."

For ARION, playing on period instruments is also fun. Guimond, for instance, uses an accurate reproduction of a Baroque-era wooden flute, which differs from modern metal flutes. This difference in construction

SAY, FEB 14 (B PM)

ARION BARDOUE

ORCHESTRA

CONVOCATION HALL, U OF A, \$10 - \$30

does affect the instrument's sound, Guimond explains. A modern flute is brilliant and bright; the one from the past is mellow, warm and gentle, allowing it to blend well with the voice and the rest of the orchestra.

String instruments have a similar story. For instance, modern strings contain more tension than those of their Baroque counterparts. And while the strings of today are metal—often silver—the ones from the past are

made of animal guts. The latter create a velvety sound, a timbre that also blends well with the voice and the instruments around it. By playing on period instruments, the ARION players want to recreate the sound and colours that the composer originally intended for the music.

"It takes away a couple of hundred years in between the composer and you," Guimond says. "It sounds like the music was composed today for those instruments with its original colours. It speaks the music better."

PLAYING ON RESTORED original violins is actually fairly common among musicians; however, authentic flutes don't age as well, Guimond continues To obtain a period-appropriate wooden flute, a person must contact an artisan who specializes in these faithful reproductions. Similarly, musicians must contact specialists to order individual parts, such as violin strings made of guts.

Guimond notes that musicians with an ear for these historic details share an important quality: they have fallen in love with Baroque music. But Guimond also recommends music of this era to listeners who are new to classical.

"It's the front door to classical music," says Guimond of her beloved Baroque. "It's the best music to get an introduction to classical music, because it's at a human scale. It's music that was composed for people and it's played for people and the architecture of the music is quite at a human scale ... you don't need to torture yourself trying to understand it." v



ARIES (MAR 21 - APR 19)

I invite you to get all the mind-blowing sex you can this Valentine season, Aries. The entire cosmos will be on your side if you generate erotic wonders that rearrange your thought processes. For best results, cultivate the attitude described by the philosopher Voltaire in a letter to his partner Marie Louise Denis: "Sensual pleasure passes and vanishes, but the friendship between us, the mutual confidence, the delight of the heart, the enchantment of the soul, these things do not perish and can never be destroyed."

TAURUS (APR 20 - MAY 20)

Gertrude Stein defined love as "the skillful audacity required to share an inner life." That's the perfect seed idea for you to meditate on this Valentine season. It suggests that expressing the truth about who you are is not something that amateurs do very well: practice and ingenuity are required. It also implies that courage is an essential element of successful intimacy. You've got to be adventurous if you want to weave your life together with another's.

GEMINI (MAY 21 - JUN 20)

A mischievous voice in my head rose up as I was contemplating your astrological omens. It said I should tell you to make love in a bed covered with \$10 bills. I asked the voice if this was a cracked metaphor for a more practical piece of advice. The voice just cackled. So I'll have to surmise

what it was driving at. First, it could mean that you should make a business proposition to your lover or spouse, or somehow collaborate with each other to increase your prosperity. Second, maybe you should spend money on enhancing romance, either by taking a workshop to upgrade your intimacy skills or getting creative about fostering togetherness. Another possibility is that you should add imaginative and humorous touches to your love-making, like by doing it in a bed full of money.

CANCER (JUN 21 - JUL 22)

Over the course of your lifetime, if you're average, you will spend about 336 hours kissing. But why be average? Especially now, when the cosmos is begging you to use your mouth to incite ingenious bliss and explore the frontiers of closeness? To be in maximum alignment with the great cycles of nature and make God happy, I suggest you experiment with Guinness-Book-of-World-Records-levels of smooching and licking and sucking. If you can't find a human partner to collaborate with, then kiss the sky, the trees, the rivers and even the mist. For extra credit, use your mouth to murmur lyrical praises and whisper poetic temptations.

LEO (JUL 23 - AUG 22)

It's a perfect time to cast a love spell on yourself. You don't necessarily need to consult any pagan books about how to proceed. It may even be better if you improvise your own homemade conjurations and incantations. I can think of two main goals for you to accomplish with your spell. (But feel free to add others.) First, rouse your imagination into visualizing romantic possibilities you've been closed to before. Second, make sure you banish the curse that you yourself cast

on your love life once upon a time. For best results, stand naked in front of an altar crammed with magical objects that symbolize both lust and compassion.

VIRGO (AUG 23 - SEP 22)

"The person one loves never really exists," said Arthur C Clarke, "but is a projection focused through the lens of the mind onto whatever screen it fits with least distortion." Your assignment, Virgo, is to prove Clarke at least partially wrong. See if you can figure out a way to dissolve or elude your own projections long enough so that you can see the raw truth about a certain person you crave or adore or care about. Not a reflection of the dream lover who hides in your heart. Not a fantasy you wish your beloved would become. But the perfectly imperfect soul who is actually there in front of you.

LIBRA (SEP 23 - OCT 22)

The Madonna of Orgasm Church is a Swedish institution. Its leader claims that the sect is not obsessed with sex, nor are orgies included in the regular worship services. Rather, deifying the orgasm is a symbol for cultivating a lust for life. Making love is just one of many ways to experience peak states and explore the spiritual potencies of pleasure. You don't have to be a member of the church to experiment with this approach, Libra. I hope you'll have fun with it during this Valentine season, which happens to be a time in your astrological cycle when seeking intense bliss and cathartic release is your sacred mandate.

SCORPIO (OCT 23 - NOV 21)

In creating this oracle, I've borrowed words from the artist and poet Wolff Bowden. Please steal them from me and use them in

cryptic, affectionate communiqués that will deepen your connection with someone who makes your heart sing. Here's the first batch: "You belong to love as wheels belong to roads, as grapes belong to the blossoming of taste, as corn belongs to crows, as shadows belong to the ache of heat, as happiness belongs to the capricious pangs of the soul." Here's the second: "May the color blue behold your body while sun washes your shoulders near the window. May your lips refuse the kiss unless your heart is home. May euphoria find you in the place where you are lonely. May you light a billion candles with your mind."

SAGITTARIUS (NOV 22 - DEC 21)

"Greet one another with a holy kiss," says the Bible's first book of Corinthians. I think that's great advice for you. What I take it to mean is that when you come together with someone you care about, bestow a kiss that's more than merely affectionate or polite. Use it to invoke a sense of sacred space, surrounding the two of you with a mood of deep gratitude for the privilege of being alive. Even further, make your holy kiss be a prayer for the well-being of your ally, an affirmation of your desire that he or she will thrive and prosper and become the gorgeous genius he or she was born to be.

CAPRICORN (DEC 22 - JAN 19)

Would you like to stir up deeper and smarter intimacy? Are you interested in attracting good surprises that would air out your romantic dogmas? Do you think it might be fun to discover a new love secret? To encourage these happy developments, Capricorn, carry out the following assignments. First, practice loving something or someone you don't understand. Second,

any time you start longing to be loved more than you are, make it a point to go out and love someone more than you have in the past. Third, visualize your heart growing softer and warmer and more receptive.

AQUARIUS (JAN 20 - FEB 18)

"When we find someone whose weirdness is compatible with ours," wrote author Robert Fulghum, "we join up with them and fall into mutually satisfying weirdness—and call it love." I mention this, Aquarius, because the Valentine season will offer you ample opportunity to bask in the wonders of mutually compatible weirdness. It could come in the form of friendship or romance or some other collaboration, but one way or another it will help you feel less alone in the world, suggesting that maybe you're not an extraterrestrial time-traveller from the 29th century after all.

PISCES (FEB 19 - MAR 20)

We're faced with an economic downturn as well as the need to take strenuous measures to heaf the environment. Does that mean we have to dial down our pursuit of happiness? Are we obligated to have less fun and deny ourselves pleasure? I say no, as do the editors at TreeHugger.com. One of their articles, for example, gives extensive advice on how to have great sex in small, fuel-efficient, low-emissions cars. With this as your inspiration, Pisces, identify five other ways to enjoy yourself without having to spend a fortune or hurt the earth. It's an excellent time, astrologically speaking, to experiment with the hypothesis that cutting down on consumerism can help you discover new approaches to feeling really good. (For other ideas, check out tinyurl.com/6ofzvt.) v

EVENTS WEEKLY

Fax your free listings to 780.426.2889
or e-mail Glenys at listings@vueweekly.com
Deadline is Friday at 3 pm

CLUBS/LECTURES

ADVENTUREINK Stanley A. Milner Library, 780.496.1887, 780.496.7032; www.wepl.ca/Adventureink • Presentation by Karly Coleman, a film and talk on the 100km winter Muffaloose Randonneur Race • Thu, Feb 19, 7pm • Free

AFGHAN MUSIC WEEK • Telus Centre, Room
150, U of A. Film screening of Scenes of Afghan
Music London, Kabul, Hamburg, Dublin by John
Baily, Thu, Feb 12, 4-5:50pm • Lecture: Music
structure and human movement: lessons from
Afghan lutes by John Baily; Fri, Feb 13, 3-4:30pm •
Metro Cinema, 9828-101A Ave; Film screening of
Amir. An Afghan Refugee Musician's Life in
Peshawar, Pakistan by John Baily; Sat, Feb 14, 7pm

Alkikal Alkibo CLUB 10139-87 Ave, Old Strathcona Community League, • Japanese Martial Art of Aikido • Every Tue 7:30-9:30pm; Thu 6-8pm

ANTI-FUR PROTEST Morris Furs (in front), 10112-107 St • Voice for Animals Society in protesting the cruelty of the fur industry, including the disturbing trend of cat and dog fur from Asia • Fri, Feb 13, 4:30pm

AWA 12-STEP SUPPORT GROUP Braeside
Presbyterian Church basement, N. door, 6
Bernard Dr. Bishop St, Sir Winston Churchill Ave,
St. Albert • For adult children of alcoholic and
dysfunctional families • Meet Mondays including holidays, 7:30pm

Business Link, 100, 10237-104 St • For performers, musicians, songwriters, producers and managers, a session that will take you behind the glitz and glamour and inform you of what it takes to find success in the music biz. Presented by Alberta Music Industry Association • Tue, Feb 17, noon-1pm • Free

FI, 10711-107 Ave • Introductory Buddhist Lecture featuring Tony Meers • Sat, Feb 14, 1-2pm • Free

CHESS Edmonton Chess Club and Society of Alberta Chess Knights, 780.474.2318 • Learn to play chess; opportunities for all ages including classes, school programs and tournaments • rovingchessnuts@shaw.ca

CLUB DU SOLEIL SINGLES Southeast, Edmonton Seniors Centre, 9350-82 St, 780 988 4144, www.clubdusoleil.com • Dance • Sat, Feb 14; free waltz lesson 8-9pm; regular dance 9pm-1am; \$15 (member)/\$20 (guest); light lunch provided

www.edmontonchamber.com • Matrix Hotel, 10640-100 Ave; Lunch with Jean-Pierre Blackburn, Minister of National Revenue; Feb 17, 11:30am-1:30pm; \$49.50 (member)/\$59.50 (non-member) • 6th Fl. World Trade Centre, 9990 Jasper Ave; Speed Networking: Feb 18 (5pm register, 5:30-7pm network); \$10 (member)/\$20 (non-member)

EDMONTON ESPERANTO SOCIETY Rm 1812, 10025-102A Ave, 780.702.5117 • Fri, noon-1pm • vaughn@sewardconsulting.com

edmonton FOOD SECURITY NETWORK City of Edmonton Community Services, Circle Sq, 11808 St. Albert Tr (NW corner), 780.328.5423 • Learning Event • Thu, Feb 12, 9-11am • Pre-register

EDMONTON NATURE CLUB Royal Alberta
Museum • Monthly meeting featuring Who's
Eating Who by speaker Roy Schmelzeisen • Fri,
Feb 20, 7pm • Admission by donation

FRIENDS OF LUCY RALLY Valley Zoo (outside), 13315 Buena Vista Rd • Rally in support of having Edmonton's lone elephant retired to a warmer climate • Feb 13 (6:30pm), Feb 14 (6:30pm) • Free

Pleasantview Community Hall, 10860-57 Ave, 780 962 6561/780.469.9776/780.452.6224 • Featuring presentations, speakers, workshops, outings, and competitions. All levels of photographers welcome • Meet the 2nd and 4th Thu each month; Sept-May, 8pm

INSIDE/OUT SPEAKERS' SERIES 7-152, 7th Fl, Education North Bldg, U of A • Lecture by Lane Mandlis • Thu, Feb 19, 5-6pm

JANE AUSTEN SOCIETY Edmonton Room, Stanley A. Milner Library, Sir Winston Churchill So • Jane Austen's Clergy: Rev Eileen Conway discusses the clergy in in Austen's time • Sat, Feb 21, 2-4pm • Free

9927-87 St, www.riverdalenetzero.ca • Get ideas on energy savings from this zero energy house open for self-guided tours most Sat afternoons until Mar, 1-4pm • Free

STRENGTHENING VOLUNTEER BOARDS

Grant MacEwan College, Rm 627, Alberta
College Campus, 10050 MacDonald Dr •
Presented by the Resource Centre for Voluntary
Organizations • \$33.73 (incl morning refreshments, lunch and registration) Register online:
http://boarddevelopment21feb.eventbrite.com/ •
Sat, Feb 21, 8:30am-4:30pm

THOUGHTFUL TUESDAY Idylwylde Library, 8310-88 Ave, program room • Showing of the documentary Occupation 101 • Tue, Feb 17, 7pm •

Students' Union Building (SUB), U of A.

780.492.2592/780.492.2756 • Seminars, presentations on travelling abroad • Until Feb 13 • Free

VEGETARIANS OF ALBERTA Riverdale
Community Hall, 9231-100 Ave • Potluck, bring a
homemade vegetarian, vegan or raw vegan dish for
at least 6 people, your own plate and utensils.
Featuring speaker Victoria Laine, author of Health by
Chocolate • Sun, Feb 15, 5:30-7pm • \$3 (VOA member)/\$5 (non-member)/free (youth, 12 and under)

WOMEN IN BLACK In front of the Old
Strathcona Farmers' Market • Silent vigil the 1st
and 3rd Sat, 10-11am, each month, stand in
silence for a world without violence

WOMEN ONLY BICYCLE REPAIR BikeWorks, 10047-80 Ave (enter through Back Alley), 780.433.2453 • Edmonton Bicycle Commuters' Society • (first and third Sundays of each month) Sun, Feb 15 • Free

WOMEN'S BRUNCH McDougall United Church, 10025-101 St • Black History Month-Women of Africa with Meheret Worku and friends • Sat, Feb 21, 11:30am-1:30pm; pre-register by Feb 13 • \$8

COMEDY

Comedy Factory Gateway Entertainment Centre, 34th Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Nelson Giles; Feb 12-14 • Hit or Miss Monday; Mon, Feb 16 • The Best of Edmonton at The Comic Strip. Featuring Alberta's best in Local Talent; Tue, Feb 17 • Just for Laughs Homegrown winner Sean Lecomber, Kelly Dakus and Shawn Gramiak; Wed, Feb 18 • Sharon Lacey; Feb 19-21 • Sean Lecomber, Kelly Dakus, Shawn Gramiak; Sun, Feb 22

COMIC STRIP Bourbon St, WEM, 780.483.5999, www.thecomicstrip.ca • Hit or Miss Mondays: Each Mon • Best of Edmonton Tuesdays: Each Tue • Danny from "King of Queens", Gary Valentine, Kelly Soloduka, and Kelly Taylor, Feb 12-15

LAUGH SHOP 1105-6606 137 Ave, Londonderry Mall, 780.476.1010 • Wed-Sat 8pm; Fri-Sat 8pm and 10:30pm • Wed amateur open mic night: 8pm • Andrew Grose with Graham Neil; Feb 13-14 • Laughing for Cancer, Sun, Feb 15; www.laughing-forcancer.com • Bruce Clark; Feb 19-21

LION'S HEAD PUB Radisson Hotel Edmonton South, 4440 Gateway Boulevard, 780.437.6010 • Comedy open mic night every Sun (9pm) hosted by Lars Callieou

QUEER LISTINGS

BOOTS BAR AND LOUNGE 10242-106 St. 780.423.5014, www.bootsbar.ca • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

BUDDYS NITE CLUB 11725B Jasper Ave, 780.488.7736 • Nightly 9pm-3am, Fri 8-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexoxy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common interests meet the 2nd Sun, 2:30pm, most months for a social period, a short meeting and a guest speaker, discussion panel or a polluck supper. Special interest groups meet for other social activities throughout the month. E: edmontonpt@yahoo.ca,

GLBT SPORTS AND RECREATION

www.teamedmonton.ca . Women's Drop-In-Recreational Badminton; Oliver School Gym. 10227-118 St,780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; bootcamp@teamedmonton.ca . Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; bowling@teamedmonton.ca • Curling: Mon, 7:15-9:15pm), Granite Curling Club; 780,463,5942 . Running: Sun, Tue, Thu: running@teamedmonton.ca . Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate: Amiskiwaciy Academy, 101 Airport Rd. 8-10pm; recvolleyball@teamedmonton.ca; voleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga; every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St.: yoga@teamedmonton.ca

Transsexuals, friends and supporters meet 2nd
Thu every month • For into go to
http://groups.yahoo.com/group/edmonton_illusions/

organization for lesbian, gay, bisexual, trans-identified and queer (LGBTO) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

KOREZONE ATTNESS 203, 10575-115 St • LIV-ING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca, 1.877.975.9448/780.488.5768, • Providing confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

MAKING WAVES SWIMMING CLUB

www.geocities.com/makingwaves_edm •
Recreational and competitive swimming with coaching, beginners encouraged to participate.
Socializing after practices • Every Tue, Thu

PLAY NIGHTCLUB 10220-103 St,
www.playnightclub.ca • Open Thu, Fri, Sat • The
first bar for the queer community to open in a
decade with DJs Alexx Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON 9540-111 Ave, 780 488 3234, www.pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Every Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat, noon • Youth Understanding Youth: Youth up to 25 years, support and social group meet every Sat, 7-9pm; yuy@shaw.ca • Womonspace: Board meeting 1st Sun each month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, of each month; www.albertatrans.org • Men Talking with Pride: Every Sun (7pm); facilitator. Rob Wells rob-wells/780@hotmail.com • HIV Support Group: Meet the 2nd Mon of each month, 7pm • Transgender, Transsexual, Intersex and Questioning (T10) Alliance; Support meeting the 2nd Tue each month, 7:30pm • Transgender, Transsexual, Intersex and Questioning. Education, advocacy and support for men, women and youth; PFLAG Edmonton: Meet the 1st Wed each month, 7pm • Free short-term, solution-focused drop-in counseling, every Wed, 7-10pm • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat, 3-7pm

10209-123 St, 780.482.1587, www.rwuc.org • Soul OUTing: an EGBT-focused alternative worship • 2nd Sun each month, 7pm; worship Sun, 10:30am; people of all sexual orientations welcome. A EGBT monthly book club and film night. Info email jravenscroft@rwuc.org

ST. PAUL'S UNITED CHURCH 11526-76 Ave, 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Organized monthly activities from dances, games nites, golf tournament, etc. Monthly newsletter and reduced rates included with membership. Confidentiality assured

WOODYS 11723 Jasper Ave, 780.488.6557 • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

ALL STAR HOCKEY-FUN-RAISER Clare Drake Arena, U of A • Free Family Day event, Edmonton Eskimos Alumni vs. Edmonton Police Faded Blues with the U of A Pandas and the Golden Bears; Play-by-Play by "Don Cherry" (aka Clark Robertson) • Mon, Feb 16, 12:30pm (door) • Funds raised from this event support the Alberta Committee of Citizens With Disabilities

FAMILY DAY EVENT Winspear Centre, Enmax Hall • Edmonton Folks Arts Council presents a Family Day multicultural concert featuring music and dance from Scotland, Ukraine, Mexico, French Canada, Greece, Italy, China, Sri Lanka, Hungary, Peru, Spain, India, Serbia, Ecuador, and Poland • Mon, Feb 16, 2pm • Free with a donation to the Edmonton Food Bank • Pre-show entertainment includes balloons and face painting

FAMILY HISTORY DAY Provincial Archives of Alberta, 8555 Roper Rd, 780.427.1750 • Workshops on how to research your family history using archives, the internet and publications • Mon, Feb 16, 10am-3pm • Free; preregister, www.culture.alberta.ca/archives

ORCHID DREAMS MacEwan College's South Campus, 7319 29 Ave . The Orchid Society of Alberta's annual show . Feb 20-22, Fri noon-8pm, Sat 10am-5pm, Sun 10am-4pm • \$8 (adult)/free (child under 12) • www.orchidsalberta.com • Seminars: • Carl Austin presents Orchids 101; Sat, Feb 21, 11.30am . Lynne Copeland presents Your First Orchid: Buying and Keeping It Healthy, Sat. Feb. 21, 12.30pm · Paul Paludet presents Repotting Your Orchid; Sat, Feb 21, 1.30pm . Ben Rostron presents Orchids of Alberta (or Growing Phalaenopsis, Sat, Feb. 21, 2.30pm • Chuck Taylor presents Orchids 101, Sun, Feb 22, 11.30am . Sandy Bedford presents Growing Without a Greenhouse; Sun, Feb 22, 12.30pm • Gordon Heaps presents Problems Encountered Growing Orchids; Sun, Feb 22, 1.30pm . Ivan Portilla presents Orchids in Ecuador (Ecuagenera); Sun, Feb 22, 2.30pm

RIVERDALE COMMUNITY HALL EVENT 9231100 Ave • Live Bands and DJs, fundraiser in support of Doctors Without Borders • Fri, Feb 20, 7pm
• \$8; all ages; donations accepted and charitable
receipts available at the event

With Yemaya, uncomMEN, and Edmonton Vocal Minority, hosted by Kristy Harcourt, dance music by Licorice Whip • Sat, Feb 14, 7pm (door)/7:30pm (performance)/9pm (dance) • \$18 (concert and dance)/\$12 Under 18 (concert only); Dance Only Tickets (at door after 8:30pm): \$10 (Womonspace member)/\$15 (non-member); Dance is 18 and over

Mar 21 • Hearts of Fire: Innercity High/Boyle St
Community League yard, 95 St, 104 Ave; celebration
featuring the Winter Light Welcome Tipis, story telling,
music, performance, free winter feast • Winter Light
Family Day. City Hall and Churchill Sq: Family circus in
City Hall with FireFly Theatre; PlayDays Canada in the
Square; The Amazing Family Tree, Six Degrees of
Separation; sleigh rides; Feb 16, 12-4pm • Silver Skate
Festival: Hawrelak Park; as well as 24 His to Ignition
fire competition; the Abonginal village, story telling,
performances. Opening ceremonies at City Hall, snow
sculpture at Hawrelak Park; Fri, Feb 20, noon, Skate
marathon: Sat, Feb 21, 9am; Feb 20-22



Obama needs to pick a side on LGBTQ issues



I have to admit that I just don't really get the Barack Obama thing. I understand, in theory at least, the significance of a black president. It just doesn't make me feel much of anything. Perhaps this is because of my age. Maybe it's because I've spent all my time living in places where racism was never particularly blatant and when it was, it wasn't usually directed at black people. I'm not sure.

I want to be on board but I have a hard time caring. Then I think about how I would feel if a gay person were suddenly elected leader of any of this planet's nations and, well, I would be really, really excited. We got a taste of what that would feel like a lot sooner than expected when iceland suddenly found itself with a queer prime minister.

Johanna Sigurdardottir is, by all accounts, adored in her country. There has been very little outcry in response to her nomination and next to none in relation to her sexuality. She may be the first lesbian world leader, but the Icelandic people don't much care right now, they just want someone who will be able to pull their country out of its downward economic tailspin. While not elected, her position is certainly a giant leap in the right direction. If the 66-year-old is able to rejuvenate her nation, perhaps people will be become more accepting of openly queer politicians holding positions of power.

But back to President Obama. He ran on a platform that certainly seemed to embrace gays, albeit from a safe distance. He actively courted the gay vote and pushed for queer acceptance, but stopped short of endorsing controversial issues such as gay marriage. Will Obama actually create notable changes for the plight of LGBTQ people in America or will his presidency mimic that of Bill Clinton's, a man who clearly meant well but never really delivered on the promises he made to gay American citizens?

The US is shifting. On the wane, it would seem, are the days of FOX Newsstyle "reporting" and in are faces like Rachel Maddow, with her adorable sneakers and super-short hair. No one, lesbians included, ever thought we would see someone so totally gay becoming one of the most trusted commentators on television. Backed up with

Anderson Cooper and vocal allies like Keith Olbermann, mass media is shifting. Obama will have to keep up, and quickly, since he won't be able to trade on goodwill forever. Probably ... right?

President Obama can do is to repeal "don't ask, don't tell." Introduced in 1993 by then-president Clinton, the policy was developed to actually protect queers in the military. Queers who were okay with hiding in the closet, of course. Instead, it's been used as a tool to create further division within the military and has sparked numerous witch hunts in its ranks. Eighty per cent of Americans now believe that gays should be allowed to serve in the armed forces, so now is an opportune time to amend the policy.

Secretary of State Hillary Clinton is already looking at issues that Condoleezza Rice wouldn't. She has responded to requests to fix inequities for gay employees at the State Department, where same-sex spouses receive significantly fewer benefits than their straight counterparts.

Clinton last week said, "You know, this is an issue of real concern to me," adding that she has asked "for a staff review of current policies, especially those that are set forth in State Department regulations and recommendations and a strategy for making effective changes."

The president recently announced the formation of a religion and faith advisory council, which includes an openly gay member. Perhaps this will mitigate some of the damage from his decision to include a vitriolic anti-gay minister in his inauguration ceremonies (which he balanced with a gay pastor, as if somehow having both negates the impact of one's homophobia).

An important lesson that Obama will have to learn is that he can't please everyone. The president seems to be trying to structure a government that includes all sides, which while a commendable objective ignores the fact that sometimes in politics you have to piss people off to get things done. Eventually he will realize that you can't appease everyone and he will have to pick a side on contentious issues like many faced by LGBTQ people in America. We can only hope that someone who understands discrimination like a black man will fall on our side. But I never was one to judge people by the colour of their skin. v

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HighWire Films (company behind 2008's "Losing Will") is holding auditions for our latest film (shooting in the winter of 2009). We are looking to cast many of the lead and supporting roles (age 5-50). Auditions held Feb 13-15. Please send an e-mail mikeandarlen@gmail.com along with a resume

Mayor's Celebration for the Arts Call for nominations Nomination forms and further information on the nominating process, visit the PACE website www.pacedmonton.com

The Works Festivel-Calls to Enter . Churchill Square 2009 Artisan Market and Food Street Vendors. Reduced rates if you apply by Feb. 15, 2009, Contact dawn@theworks.ab.ca for more info. Deedline: Apr. 15, 2009 • Churchill Square 2009 Street Stage. Deadline: Feb. 15, 2009 . 2011 exhibit Deadline: Aug. 25, 2009 - 2nd Annual Chalk Art Contest. Prizes are awarded on Canada Day, base your entry on the 2009 Festival theme HEAT! Deadline: June 1, 2009 • 2nd Annual Smaller than a Breadbox. Base your entry on the 2009 Festival theme HEAT!

www.theworks.ab.ca Teens (15-19). Citadel's Toons @ The Turn Festival is accepting applications from performers, playwrights, artists. Deadline: Feb 23.

www.citadeltheatre.com/teens

Deadline: May 1, 2009 . Download applications at

Writers Guild of Alberta & PEN Canada, www.writersguild.ab.ca/www.pencanada.ca. Call for

Applications, Edmonton' Writer in Exile Committee, Residency 2009-2010. Deadline: Feb 12. Send resume, list of publications and letter of interest to: Anna-Marie Klassen, Fiction Librarian, Edmonton Public Library, Centre for Reading & the Arts, 7 Sir Winston Churchill Square, Edmonton, AB, T5J 2V4 T: 780.496.7032/E: aklassen@epi.ca

Steeps-Old Glenora: for open mic-Spoken word First Thursday every month, Contact Adam Snider to sign up adam.snider@gmail.com

MUSICIANS

The Loudhailers seeking piano Ph Justin 780.760.7284 www.theloudhailers.com

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> Metal band looking for bass player. Call John at 780.920.3268

Female fronted semi-pro cover band seeks bass or guitar oriented musician with gear. Rock/pop from the '80s to modern. Experience a must. E: audition.for.cover.band@gmail.com to arrange audition

I've travelled the world with my sax. I seek an experienced female musician/vocalist, 50-60, for local gigs and possible internat'l travel. Ross 780.707.3979

Aggressive rock band Get Bent, seeking 2nd guitarist to complete 4 piece pro-level project. If you're serious about playing and gigging, call 780.418.2214

WANTED: JAMMERS for open public monthly jam on the second Sunday of the month at 9119 128A ave. Rock, country & old time music. Ph. 780.973.5593, randyglen@JumpUpDj.com

Help support the Youth Emergency Shelter Society Programs for youth 780.468.7070; yess.org

VOLUNTEER

Volunteer website for youth 14-24 years old. www.youthvolunteer.ca

You don't have to change your life to change theirs! In as little as one hour a week, you can make a difference in the life of a child! Become a Big Brother, Big Sister or In-School Mentor todayl Call Big Brothers Big Sisters at 780.424.8181

Volunteer drivers and kitchen help urgently needed.lf you're available weekdays, 10am-1pm call Monte on Wheels, 780, 429, 2020.

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 780,444,1547

The Silver Skate Festival (Feb 21-22). Looking for volunteers. T: 780.488.1960 E: info@silverskatefestival.com

P.A.L.S. Project Adult Literacy Society needs volunteers to work with adult students in the ESL English as a Second Language Program. Call 780.424.5514 Training and materials are provided

Guerrilla Gardening need volunteers to help plant 600 sapling trees along baseline road, E: theurbangreening@gmail.com, T: 780.432.6181 for info. Facebook: http://edmontongg.blogspot.com

Break the Code! Help and adult to read and write. Call Jordan Centre for Family Literacy 780.421.7323 www.famlit.ca

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 780.407.3221 (depressed only), 780.407.3906 (healthy or depressed), or 780.407.3775 (female healthy or depressed, including pregnant and just delivered)

Red Cross's Humanitarian Issues Program: need volunteers to help promote humanitarian issues to the Edmonton Community. We are hoping to expand our youth team (12-24 yrs old). Contact Laura Keegan at !aura.keegan@redcross.ca

Senior's Birthday Entertainment Senior recreation/activity centre needs volunteer entertainers for monthly afternoon parties. Weekday message Karen 780.468.1985 seesa.ca The CRC is seeking energetic, caring, committed volunteers to become Prevention Educators for its RespectED: Violence and Abuse Prevention Program. Canadian Red Cross/RespectED Training Program begins fall 2008, www.redcross.ca/cnar, Education Coordinator: 780.702.4158 / E: edmonton respected Predictoss ca

Dr.'s Appointment Buddy-Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2:30pm. Transportation not required. Leslie 780.432.1137, ext 357

Instructor Support Aide-Assist Health Care Aide Training instructors in a program for immigrant women to present course materials, and students 4hrs/wk, 8am-noon, or 1-4pm, Mon-Fri. Northeast location. Leslie 780.432.1137, ext 357

The Support Network: Volunteer today to be a Distress Line Listener. Apply on line at: www.thesupportnetwork.com or call 780.732.6648

Elder Abuse Victim Advocate-Assist, provide telephone support. Mature volunteers, 35+, with calm manner and excellent communication skills wanted Volunteers receive intensive training and support. Commitment: Two 2 hr shifts/month, plus attendance at monthly staff meeting. Daytime Mon, Tue, or Thu 8am-5pm. Leslie 780.432.1137, ext 357

Volunteer for your local Red Cross, Help us make our mission of assisting the most vulnerable in our community and around the world possible. Volunteer for Red Cross. To volunteer call 780.423.2680 / E: wzedm-dm@redcross.ca

Volunteers Needed to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 780.424.3545, ext 249

Rise Up: Radio Free Edmonton on CJSR FM 88 seeking people with a critical ear who will be at protests, picket-lines, blockades, any sites of struggle between people, corporations or governments to simply bring a recorder and send us the footage. E: riseupradio@cjsr.com; Sam Power, 780.492.2577 ext. 4 for recording equipment and more details

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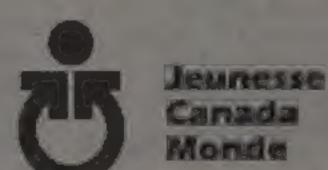
Mother's Music Edmonton has an immediate opening for an Assistant Manager Trainee / Retail Salespersont Musical knowledge and ability is essential. The ideal candidate will have retail sales experience, preferably in Music Retail, and be a dynamic, mature individual with exceptional customer service and problem solving skills. Applicants with knowledge of Recording / Keyboards, Guitars / Amps and P.A. equipment will be given preference for this position.

This is a FULL TIME position Monday - Saturday with a day off during the week, with a very competitive salary plus commission compensation package. The position offers excellent earning potential for the right individual, plus room for advancement with an established company celebrating 60 years of serving Edmonton Musicians.

For more information please reply with your resume via the following methods:

> Email - edmonton obe@mothersmusic.com Fex - 780-425-1414 Attn: Manager In Person - 10251 109 Street Attn: Manager Thank you - NO PHONE CALLS PLEASE

Canada World Youth



Canada Monde

CANADA WORLD YOUTH, a not-for-profit organization that offers international educational programs to young people, is currently seeking

PROJECT SUPERVISORS

In this role, you will implement all aspects of an international education program with an emphasis on development education in the sectors of health. environment and gender for a group of young adults. Programs will begin in April, May and June 2009.

Successful candidates must have: experience working with groups of young adults - relevant overseas experience - ability to work in a cross-

cultural environment - demonstrated experience in or commitment to bringing an analysis of power and privilege to programming · knowledge of community and international development - experience with group facilitation and dynamics - ability to live away from residence for the entire duration of the contract · working knowledge of French and English. Multilingualism would be an asset.

To learn more about the position and application deadlines, please go to our Web site at www.canadaworldyouth.org.

Canada World Youth is dedicated to employment equity and encourages applications from those who reflect the diversity of Canada and ask applicants to self-identify. Please note that only candidates invited to an interview will be contacted

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CLASSIFIEDS

Heterosexuality on parade

MALT.SEX.COLUMN
ANDREA NEMERSON altsex@altsexcolumn.com

DEAR ANDREA:

During sexual intercourse, what can the woman do with her vagina and what techniques can she use to make the sex feel really good for the man? LOVE, TRIXIE

DEAR TRIX:

Why is this question making me laugh? I'm afraid it might be-I'm almost positive it is-the long-ago but indelibly etched sequence from an early South Park episode, the one where Winona Ryder shoots ping pong balls ... well, maybe you have to have been there. But it's making me laugh, anyway.

So, what can you do with your vagina

that doesn't involve ping pong balls? You do know you don't have to do all that much, right, since the vagina is pretty much perfectly designed to feel good to penises all on its own? Unless there is a terrible size mismatch (in either direction, but I was thinking more small M/big F) he is not likely to have too many complaints. After that, though, oddly, the answer actually is the ping pong ball trick, or pretty near. Those Patpong ping pong girls and their sisters, who made that sort of thing famous, have been developing their pubococcygeus and associated muscles, doing the famous Kegel exercises. I think Kegels may be slightly overrated—they are good for a lot but the way they get written up you'd think they could reverse global warming and revive Britney Spears' career (well, they might do that) all on their own. They can't, but if you develop a whole lotta muscle tone down there you can perform a more modest version of the ping pong trick and pleasantly

surprise a boyfriend. You can add extra lube, you can try that warming stuff, you can play with ice, but mostly what you're going to be doing is squeezing and releasing to various tempos and with varying degrees of pressure. Other than that, I'm afraid there just aren't that many tricks the old girl can get up to. I mean, it can juggle, sort of, and do a good approximation of the squirting-flower joke, but it can't spin plates or do a triple Lutz or make an elephant disappear. LOVE, ANDREA

DEAR ANDREA:

Are there things I can do with my penis that will make sex feel better to my girlfriend? It's good now but I was wondering what could make it even better.

LOVE, EAGER STUDENT

DEAR STU:

Well look at that, a matched set! It's like Noah's Ark, where the animals march in

by twosie-twosies. What, you never sang that song at camp?

Sure, there are penis tricks, but you have to keep in mind that penises have lots more unsatisfied customers, so of course they would have to work harder. Unfortunately most of those unsatisfied customers are not going to be satisfied by any sitting up and begging or rolling over you can teach your penis to do, because they need more and different kinds of stimulation than that sort of tricksiness is ever going to produce. There are a bunch of alignment techniques you can try, all which are basically aimed at giving her something to rub on your pelvic bone is the best bet. Try a pillow under her butt, for starters. And try doggie-style with as much strong, forward pressure as you can muster. Until such time as your penis sprouts strategically placed knobs and spines, though, there is only so much it can do. This is why men (and dildo-wearing) partners of whatever sex too, come to think of it, although their penises often do sport strategic knobbies and so forth) often use fingers both inside and out, or apply other forms of technology you can get from catalogues and not waste time wishing you'd been born with. There have always been ringy-things with knobs and so on, and loony-looking Suessian things sold as "French Ticklers" and similar, but the variety and ingenuity of some of the current designs is nothing short of breath-taking, and that's just from looking at pictures.

There's also this fact, which always feels like a faint betrayal of the sisterhood to mention, but since it's the truth and there are options, it's also kind of silly not to: lots of women will never come during intercourse, and lots of those don't really mind as long as they they do get to at some point during the proceedings. So you can work on making it enjoyable/more enjoyable/extremely enjoyable, and your efforts will be appreciated but not necessarily pay off the way you'd expected. Some women prefer the application of fingers, mouths or devices (in combo or sequence) before the penis/vagina part, and some after. For some women intercourse is foreplay. For others it's afterplay all the way. You can't guess, and would do well to ask or risk just annoying someone. LOVE, ANDREA

Volunteers Needed! to assist new immigrants on first time shopping trip for essentials. 2-3 hrs. occas. weekdays. Call Judy 780.424.3545, ext 249

Volunteers Needed! to help adult immigrants learn English. 3-4hrs/wk. No exp. req., various locations. Judy 780.424.3545, ext 249

Meals on Wheels, volunteer kitchen help and drivers needed, weekdays 10am-1pm. Call 780.429.2020

February is Heart Month

Volunteers will be raising awareness of heart disease while collecting donations for the Heart and Stroke Foundation. To donate online, please visit heartandstroke.ca

Canadian Mental Health Association-Edmonton Region Board Recruitment. For info visit www.cmhaedmonton.ab.ca, click on Volunteer. Contact Abigail Parrish-Craig at grammaabby@shaw.ca

Become a distress line volunteer. The Support Network, 780.732.6648. www.thesupportnetwork.com

ECAWAR (EDMONTON COALITION AGAINST WAR AND RACISM) Volunteers welcome. www.wage-peace.com for info/contacts, 780.988.2713

A call for volunteers - Action for Healthy Communities: Questions about AHC philosophy & programs? 780.944.4687 Visit: www.a4hc.ca

Would you like to help people/families affected by Alzheimers? Socialize with seniors while assisting

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Join in the hottest new trend of personal history. Unique volunteer opportunity to develop your artistic and writing skills by helping to put together a collection of life history stories of Edmonton elders. Interviews have been conducted, we now need someone to assist with transcription, storywriting, and/or layout and design. 780.434.4747, ext 4 for info

Want to stop smoking? Nicotine Anonymous meetings: 7pm, every Wed, Ebenezer United Church Hall, 106 Ave, 163 St. Contact Gwyn 780.443.3020

> NARCOTICS ANONYMOUS Help Line 24 Hours a Day-7 Days a Week If you want to stop using, we can help Local: 780,421,4429 Toll free: 1.877 463 3537

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- by entering, entrants consent to the use of their names by Yue Weekly for publicity.
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SACE-Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling, public education services. For a customized presentation T: 780.423.4102/F: 780.421.8734/E info@sace.ab.ca, www.sace.ab.ca/24 Hour Crisis Line: 780.423.4121

Are you an International Medical Graduate seeking licensure? The Alberta International Medical Graduates Association is here to help. Support, study groups, volunteer opportunities-all while creating change for tomorrow. www.aimga.ca

Canadian Mental Health Association, www.cmha-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 780.414.6300

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for family members and friends of sex addicts. Ph 780.988.4411 for meeting locations and info, or visit www.sanon.org

Jewish Family Services Edmonton/TASIS (Transforming Acculturative Stress Into Success): A free program for Immigrant Women We're taking applicants for TASIS, a program aimed at minimizing culture shock and the sense of displacement experienced by foreign trained professional immigrant women. Call Svetlana 780.454.1194, E: community@jfse.org





FEB 12 - FEB 18, 2009



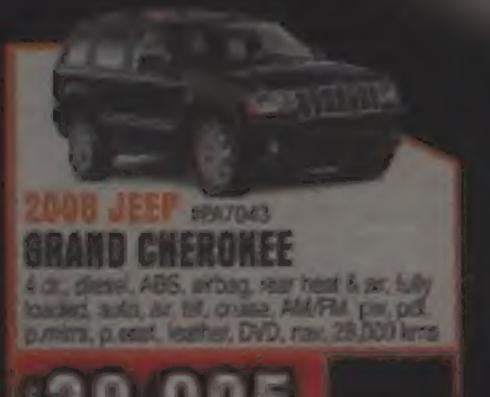
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V8, ABS, airbag, FWD,

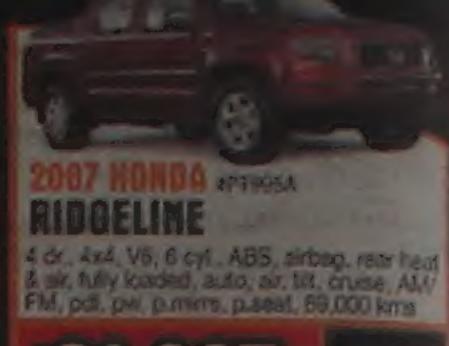
p.seat. 18,500 kms











2 dr., VB, ABS, airbag, guto, air, hit, cruise, AM/FM, pdl, pw. purserors, p.seat, koaded, leather



Loaded Laramie, litted by 8", restrict interior, 129,000 kms









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